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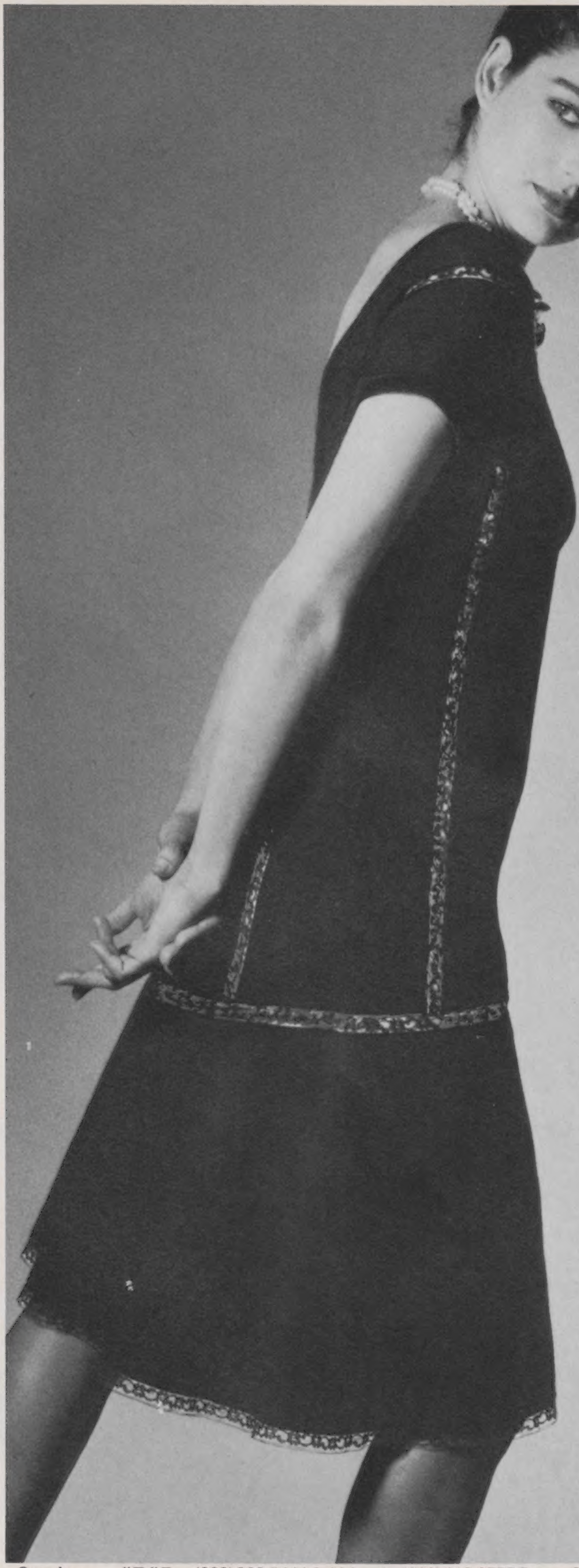

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FASHION

156 The Menswear Phenomenon. By Kathleen Beckett
286-300 Vogue's View: People, Places . . . Ideas. By André Leon Talley
303 Point of View: How To Find the Best Options for Day
304-319 Go for the Top!—The Best Day Dressing
320-323 Top Choices . . . Bags, Watches
338-345 Armani: Success, Tailor-Made
340 Armani—Man of the Moment. By G.Y. Dryansky
346-351 The New State of Jersey
374-379 London: On the Upbeat
380-383 Added Impact!
386-389 Secret Pleasures
390-393 The New Reliables
394 Vogue Patterns: The New Reliables
396 Last Word

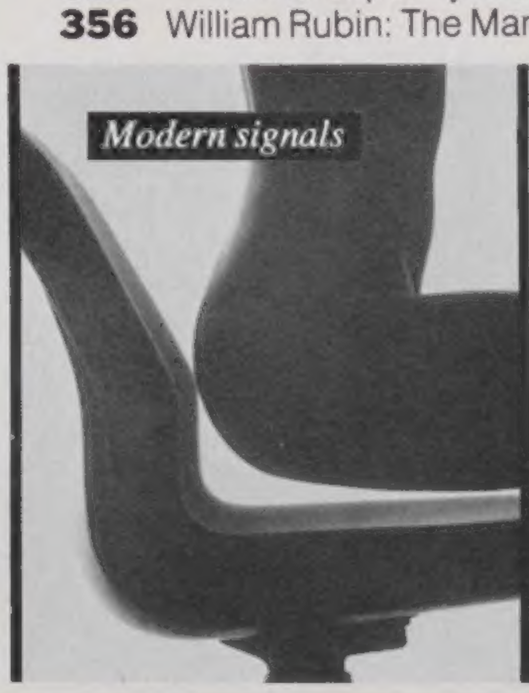
BEAUTY AND HEALTH

40 Beauty Now/Cover Look: Makeup News
95 Beauty Now: Eyes Only

98 Fitness Now: Body Tuning
112 Beauty Q & A
128 Beauty Now: Balance
137 Health. By Melva Weber
143 Your Diet: Light, Contemporary Recipes
153 Hair Now: Style News
193 Hair Now: Fresh Takes
198 Fitness Now: New Info
226 Mind Health. By Carol Tavris; Ph.D.
324-337 A New Perspective on Beauty . . . on Fitness . . . on Diet
326 Time for Yourself. By Shirley Lord
328 The Exercise Myth—a book excerpt by Henry A. Solomon, M.D.
330 Modern Image Signal: Posture. By Linda Wells
332 A Modern Way To Work Out. By Janice Kaplan
334 A Contemporary Way To Eat. By Karen Anderegg
336 Modern Image Signal: Voice. By Maggie Paley
384 Health Update: Gains in Reproductive Medicine. By Ellen Switzer
398-404 HealthStyle: "Déjà Vu" . . . Positive Depression . . . Cosmetic Surgery . . .
404 Your Well-Being: Other People. By Barbara Lang Stern

PEOPLE ARE TALKING ABOUT

66-86 What's News, What's Coming: Movies, Art, TV, Music, Photography, Comedy
116 Between Us. By Lorraine Davis
124 Talking About . . . Art. By Barbara Rose
133 Managing Your Money. By Patricia O'Toole
194 Women & Cars: Driving Under Pressure. By Lillian Borgeson
210-222 Books in Vogue: What's Best This Month
230 Making Peace with Chic. By Joan Juliet Buck
238 How Secure Is Your Money in the Bank? By Susan Lee
282 Memory Loss: Do I Know You? By Carol E. Rinzler
314 Life at the Top: Women Talk about Success, Time, Love
352-355 People Are Talking About . . . What's Hot
352 The Texas Movie. By Molly Haskell
354 Michael Douglas, Summer Swashbuckler
354 Harems—Reviving the Fantasy
355 Jacqueline Bisset. By Deborah Mason
355 Girl Groups. By Margo Jefferson
356 William Rubin: The Man from MoMA. By Barbara Rose



LIVING

242 Food in Vogue. By Barbara Kafka
248 Entertaining. By Barbara Kafka
256 Living: One-of-a-Kind. By Barbara Plumb
260 Wines: Marvelous Burgundies. By Martin Gersh
362-367 Paris House, Sophie and Manuel Canovas. By G.Y. Dryansky
368-373 Tina Chow: The '80s Style. By Joan Juliet Buck

TRAVEL

270 Travel Now. By Richard Alleman
272 Grand Hotels: Hôtel du Cap. By Barbara Kafka
276 Saratoga: Great Days at the Races. By Nick Vanderbilt
280 Vogue Travel Guide

IN EVERY ISSUE

34 Masthead
182 Horoscope. By Rockie Gardiner
206 Your Letters

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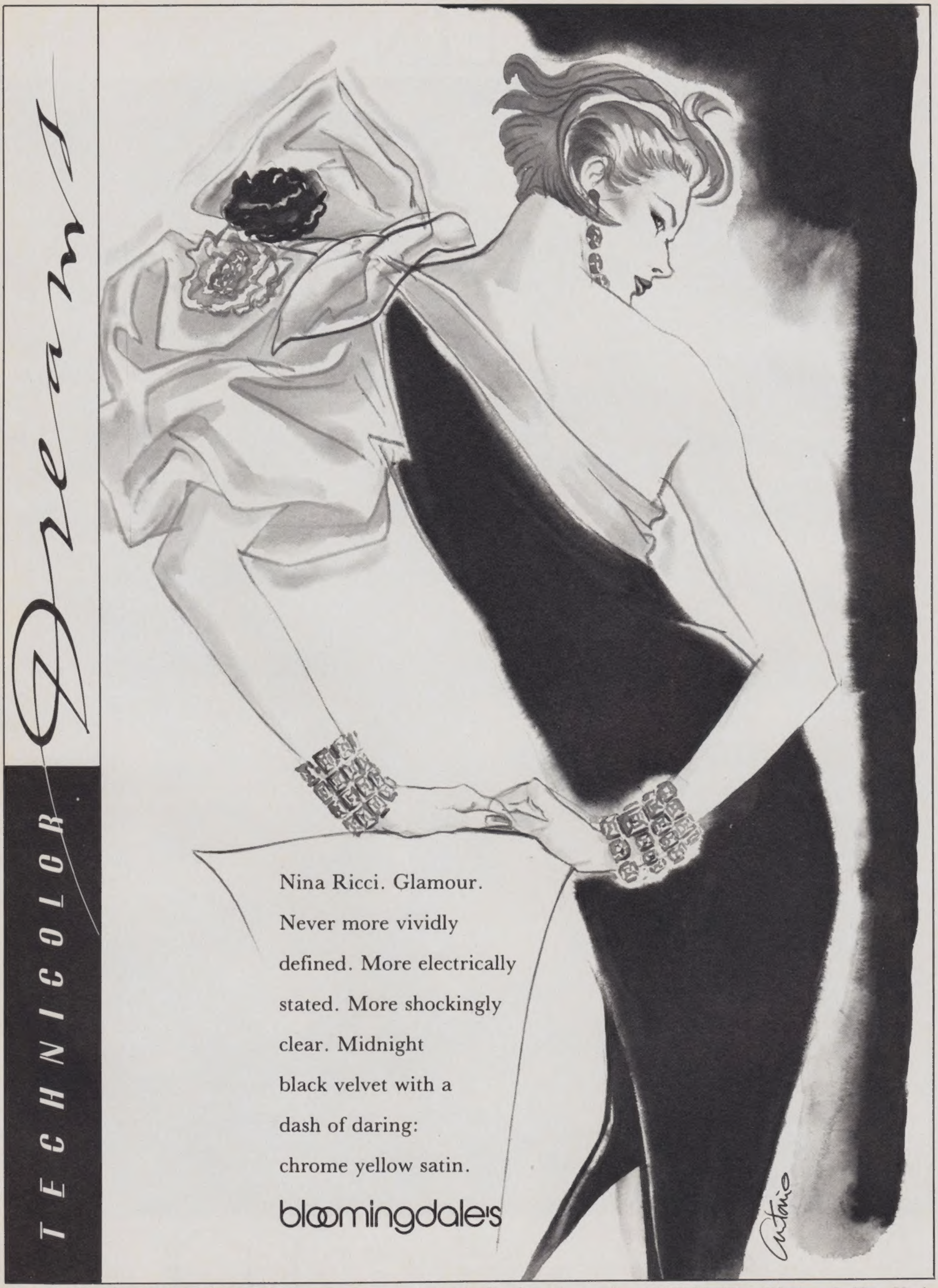

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PERRY ELLIS

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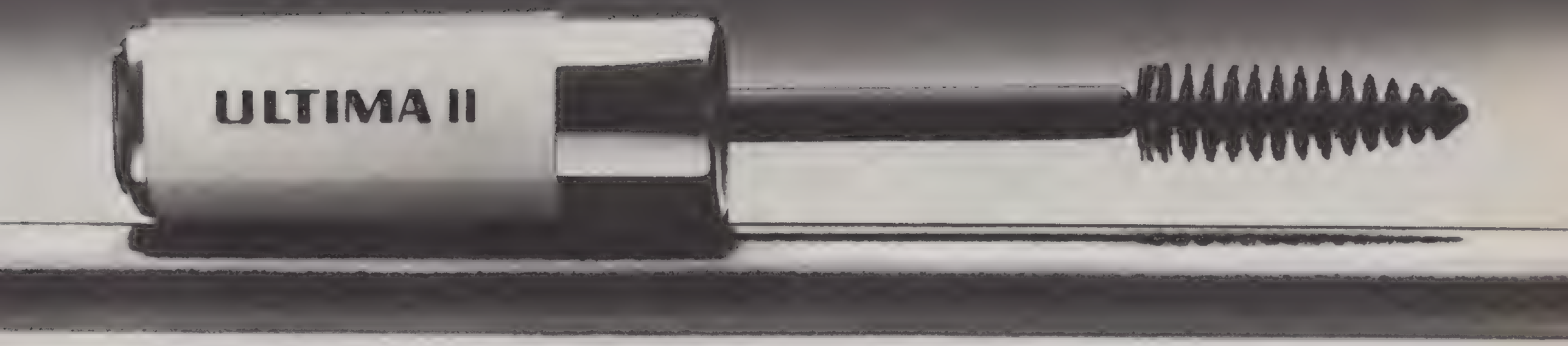

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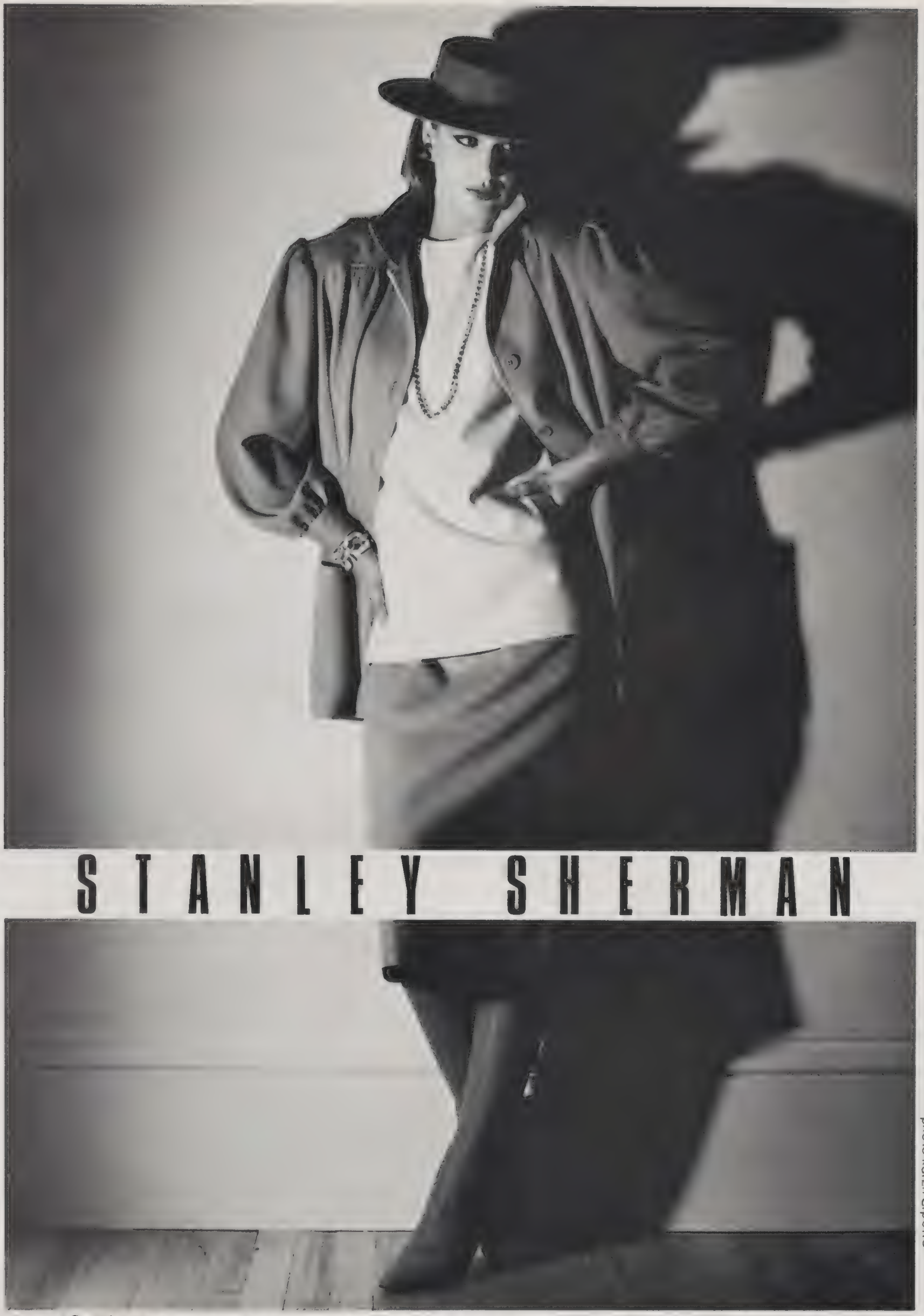

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photo karen Cipolla

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makeup news

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Attractiveness today takes on a whole new meaning; it's looking your best, certainly, but it's also a strong instant impression of energy, spirit, health—the appeal of actress/model Isabella Rossellini, left, and on our cover. . . . A contemporary kind of beauty, it's compatible with makeup that is sheer, that reveals skin health and natural texture. That understated, no-gimmicks effect is achieved with a sweep of earthy-toned shadows on eyes; the glow of blusher brushed from cheeks up over the temple; lip color that's almost transparent. The makeup that does it: Lancôme's Le Crayon-Khôl in Black Coffee on eyes, Cedar Rose blusher; Opale Rosé lip color. Tunics by Naf-Naf, Paris. Hair by Louis Alonzo for Nubest & Co.; makeup by Margaret Avery. Photograph by Avedon. Details, stores, see next to last pages.

COVER LOOK

Active women demand complete performance from every single beauty product—no time, no space should be wasted. That's one reason why small-sized cosmetics make sense. They're easy to stash in a handbag. And, they give a woman the chance to test the product on her skin, with her "chemistry" before committing to full-size. Bloomingdale's By Mail Ltd. responds to this need with Beauty Assets, products from major cosmetics companies—from eighth-of-an-ounce bottles of fragrance to miniaturized make-ups, tools, soaps—available by mail (a real time-saver!). Bloomingdale's By Mail Ltd., 115 Brand Road, Salem VA 24156.

Beauty Focus

"A woman today has ten minutes to do her makeup. It's how she uses those ten minutes that makes the difference," says makeup/skin-care pro Adrien Arpel. Arpel's advice: "To keep makeup in place all day and to eliminate the need for touchups, try using a primer under makeup. The extra time spent applying it really pays off. . . Today, lip and eye pencils are softer, more easily maneuverable, and give a thinner line. If pencils don't need sharpening each time you use them, they're too hard." . . .More beauty news: the inspiring "real woman" model for Germaine Monteil's Supplegen skin-care line. The surprise: Tish Hooker, *right*, is forty-six years old. Of her very fresh, very young approach to beauty, Tish says, "I wash with liquid cleanser, not soap, and load up on moisturizers, especially before exercising. The lightest makeup looks best on me: tinted moisturizer, blusher, mascara, and lipstick."

IMAGE

Italian fashion designer Giorgio Armani, *left*, has strong opinions about the way a woman should look. So strong, in fact, that he made up all forty-two models for his recent fall show. He wants his models, unlike the theatrical mannequins of so many fashion shows, to look unfussed, fresh, and natural. Inspired by beauty of the 'twenties and 'thirties, Armani chooses very simple, very precise, *enhancing* makeup. "Some women follow fashion too closely," he says, which obscures their color sense. He believes one of the biggest makeup errors is excess: too much makeup with too heavy-handed an application. But "to go natural is impossible, even for very attractive women." Armani's preference: earthy and natural (non-iridescent) colors; unplucked, emphasized eyebrows, "they should frame the eyes"; eyes lined and smudged on upper and lower lids. "A woman who also pays attention to her face is more interesting than a woman who only takes care of her body."

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Translated from the letters of Victor Revillon, 1958.

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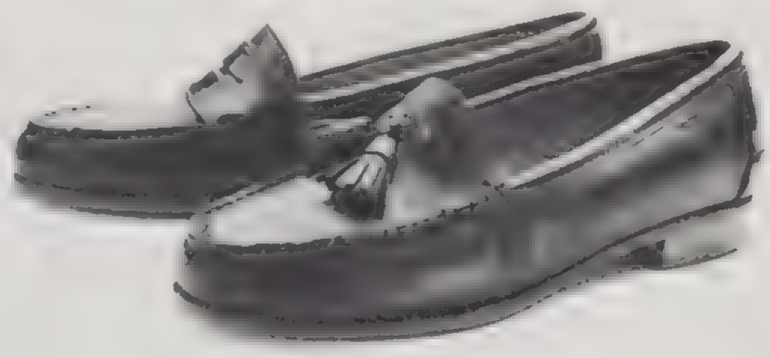

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WHAT'S COMING

People are talking about...

Rupert Everett in *Another Country* as gay Brit masterspy (read Guy Burgess). What *did* he learn in public school?

Sex and subversion

Another Country is a Portrait-of-the-Spy-as-a-Young-Gay view of the Burgess espionage scandal and its roots in an earlier "betrayal" by the old-boy establishment in its salad days. An unrepentant Guy Bennett, interviewed in Moscow, remembers his conversion at the hands of Tommy Judd, the communist, when both were outsiders at an unnamed but lovingly recreated public school. In the having-it-both-ways manner customary with such projects, this bastion of elitism is both ridiculed and nostalgically sanctified.

Adapted by Julian Mitchell from his own play and directed by Marek Kanievska (this is his first feature), the movie is ginger and coy about the homosexuality (Bennett and his crush just cuddle a lot in a punt), but exhaustive about the arcane rituals of "gods" and "prefects." Who cares? The English, presumably. Still *Another Country*, which in play form won as best drama of its year in London, is worth seeing for the excellent and contrasting performances by Rupert Everett as the sardonic, epicene Guy and Colin Firth as the red-blooded (but also witty) Judd.

One has to wonder how Guy Bennett/Burgess would fare in a modern communist state—like Cuba. Especially after seeing *Improper Conduct*, the remarkable documentary by Nestor Almendros and Orlando Jimenez-Leal, both in exile from Cuba, about their fellow expatriates. (An amazing 10 percent of the Cuban population has fled or been banished from that country.)

The Castro regime's suppression of dissidents has focused on homosexuals, who by their very presence subvert the prevailing macho-military ideal. With this collection of interviews with artists, intellectuals and homosexuals (including Guillermo Cabrero Infante, Rene Ariza, and the recently-released Armando Valladares), Almendros and Jimenez-Leal have assembled the most eloquent and provocative documentary since *The Sorrow and the Pity*. Almendros, the great cinematographer of Truffaut, Rohmer, and Robert Benton, shows his skill in his superb, technically sophisticated use of natural locations.

He and Jiminez-Leal don't claim to give us the "other side"—the material benefits to the poor, say, of the Castro regime—in the spuriously objective manner of so many documentaries. This is a cry of anguish from the disenfranchised, artists, performers, and non-ideologues who want only to live—and create—in peace. —M. H.

GEOGRAPHY & GOSSIP

"Details, you have to pay attention to details," says the main character in *The Death of Mario Ricci*, "otherwise the mechanism breaks down." Claude Goretta's wonderfully illuminating new film, a modern folktale mystery, takes place in the imaginary village of Etiolaz in French-speaking Switzerland, and by the end of the film you know its geography and gossip as well as you know your own home town.

Fontana, the protagonist, is an intelligent and—to American eyes—preposterously cultivated TV journalist who arrives in Etiolaz on an assignment and quickly becomes involved in the village's hidden tensions. Played by a white-haired and deadly attractive Gian-Maria Volonte, he and his assistant (Jean-Michel Dupuis) are to interview a German scientist who is the world's leading expert on famine.

In a sense, the "mechanism" has already begun to break down, in that Fontana, once a man of action, now walks with a limp and a cane as the result of an injury sustained while covering a story in Venezuela. But as so often happens, the handicapped person develops a sixth sense for suffering, tunes in to a frequency of receptivity that is out of range of the healthy person

In Goretta's almost mythical rendering of this phenomenon, Fontana, ubiquitous yet strangely inconspicuous, is always *there* when revelations occur. And we are plunged into the mysteries surrounding the death of a young Italian, Mario Ricci: his secret affair with a young beautician, the erupting hostilities between the Italian laborers and the Swiss. And his presence provokes an explosion from the tormented scientist, an idealist whose paralyzing sense of futility parallels Fontana's physical disability

Bit by bit, details accumulate as the pieces of Goretta's beautifully orchestrated puzzle fall into place. The obsession with details to which Fontana referred earlier is characteristic of Goretta, too. A splash of red on a canvas of reassuring earth colors anticipates the sudden galvanizing effect of violence in the serene Swiss countryside. Class, ethnic, and generational conflicts divide members of this apparently halcyon picture-postcard community; and Fontana himself is not as passive as he seems. The unmoved *(Continued on page 69)*

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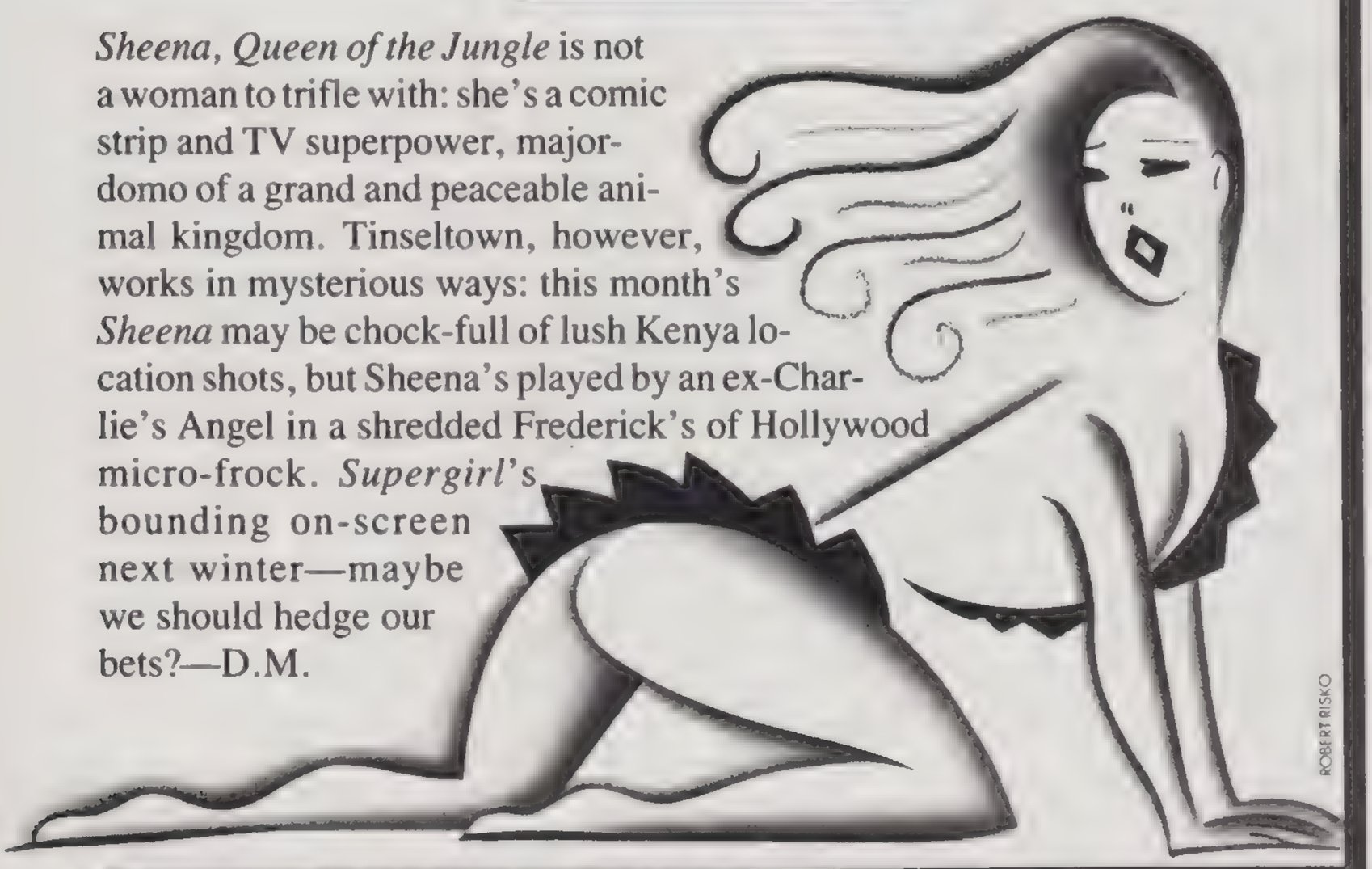
(Continued from page 66) catalyst himself lurches into motion—gets drunk, has a brief affair with the waitress (a ravishingly mature Magali Noël). Meanwhile, the peace sought here by the scientist turns out ot be an illusion, a desperate flight from writer's block.

My one complaint is that the very meticulousness with which Goretta assembles his pattern and involves us in his character's lives leads us to expect more of a payoff than he provides. In an earlier film, the beautiful but oppressive *The Lacemaker*, Goretta seemed to blame society for not loving his heroine enough. In *Mario Ricci*, the characters become object lessons, just as we expect them to break free. Still, Goretta has brought to vivid life an extraordinary number of individuals. Most haunting, in the intense love and wearying strains that define their relationship, are the scientist (Heinz Bennent) and his companion (the American Mimsy Farmer). Through them, Goretta confronts intellectual suffering at its most eloquent, touches on the despair that many of us feel and that most movies do backbends to avoid. How surprisingly exhilarating this confrontation is! —MOLLY HASKELL

Sheena, Queen of the Jungle is not a woman to trifle with: she's a comic strip and TV superpower, majordomo of a grand and peaceable animal kingdom. Tinseltown, however, works in mysterious ways: this month's *Sheena* may be chock-full of lush Kenya location shots, but Sheena's played by an ex-Charlie's Angel in a shredded Frederick's of Hollywood micro-frock. *Supergirl*'s bounding on-screen next winter—maybe we should hedge our bets?—D.M.


ROBERT RISKO

GUESTWARD HO!

Poor Christopher Guest. A Renaissance man, will he be forever known as one of the cofounders of the wretched Spinal Tap? "England's loudest band," they're England's worst band as well. Fortunately, they're also a put-on, the subject of the parody "rock-umentary," *This Is Spinal Tap*. "It's not that they play badly," Guest explains, "they play with bad taste. It's a misuse of the brain." Guest stars in the movie as the thick-headed, spandex-trousered lead guitarist Nigel Tufnel, famed for his long, pointless solos and his amp dials that go up to 11—"that's one louder than 10," Tufnel points out in one of the film's funniest scenes.

Clean-cut and preppy, slighty dour, Guest's natural appearance is about as far as a look can get from a heavy-metal enthusiast's studded leather jacket, black T-shirt, and primitive bone structure. In real life, Guest is an actor (he'll join the *Saturday Night Live* cast this season), a writer, a native New Yorker—and a good musician. But owing to the film's success, he and the other members of Spinal Tap have found themselves performing their awful songs—"Big Bottom" and "Sex Farm" are only two—during live gigs in Los Angeles and New York. Promoters have offered more dates, but Guest says the band won't do them. "There's got to be a dividing line between enthusiasm for the movie and enthusiasm for the band. During our concerts, people bring signs, yell song titles, throw panties and brassieres onstage—which," he adds in a characteristic monotone, "I'm unfortunately not able to use. It's all too bizarre." —B.H.

Photo near left, DEBORAH FEINGOLD, left, DEBRA A. TREBITZ/LGI

Rising comic Chris Guest (left and between, above, Harry Shearer and Michael McKean) racks up a surprise hit as Spinal Tap's lead guitarist

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PEOPLE ARE TALKING ABOUT...

There are two John Lithgows: sweet, avuncular John (e.g. *Terms of Endearment*) and old weird Lithgow (e.g. *Twilight Zone: The Movie*). This month the strange one is pulling out all the stops as mad Dr. Emelio Lizardo in the bizarro *Buckeroo Banzai*. "They couldn't be further out on a limb with this one," laughs Lithgow, who wryly confesses that he gives "a soaring comic performance." Already one of our best character actors, he says he would like to move on to leading man-hood. Meanwhile, in December, we hope to see that expressive, doe-eyed face writ large in 70mm as one of *2010: Odyssey Two*'s floating star babies.

Getting L.A.'d

The opening shot sets the mood. The camera glides lovingly through a downtown back street where hookers and pimps sway in the heat and dance to the insinuating, urbane soul that's been slathered on the soundtrack. The rich, twilight colors say Welcome to Southern California—not the "good" L.A. of Brady Bunches and Olympic natatoriums, rather the "bad" L.A. of double indemnities and the great American gigolo. A blinking neon sign, pink and blue, announces "Eve's Bar." Watch it, Jack.

Temptation is running amok here: *Choose Me* is both the title of this film, written and directed by Alan Rudolph (*Welcome to L.A.*), and the prime motivation of its characters. Eve, herself, played smartly by Leslie Ann Warren, walks down the sidewalk. Sheathed in red, shimmying, tilting her head back to take in the night, she's insular, full of herself, the ostentatiously sensual centerpiece of this complex, funny film. It's a comedy all right, but one with only two or three literal laughs in it—and precious little *schtupping* for all the time its characters spend talking about Relationships.

"There's really no mystery to sex, Don," soothes the pristine, untouched Dr. Nancy Love (Genevieve Bujold), host of a phone-in radio talk show about, uh, relationships. With her deep, deliberate, vaguely European voice manufacturing over-the-air intimacy, Bujold gives her best performance in years.

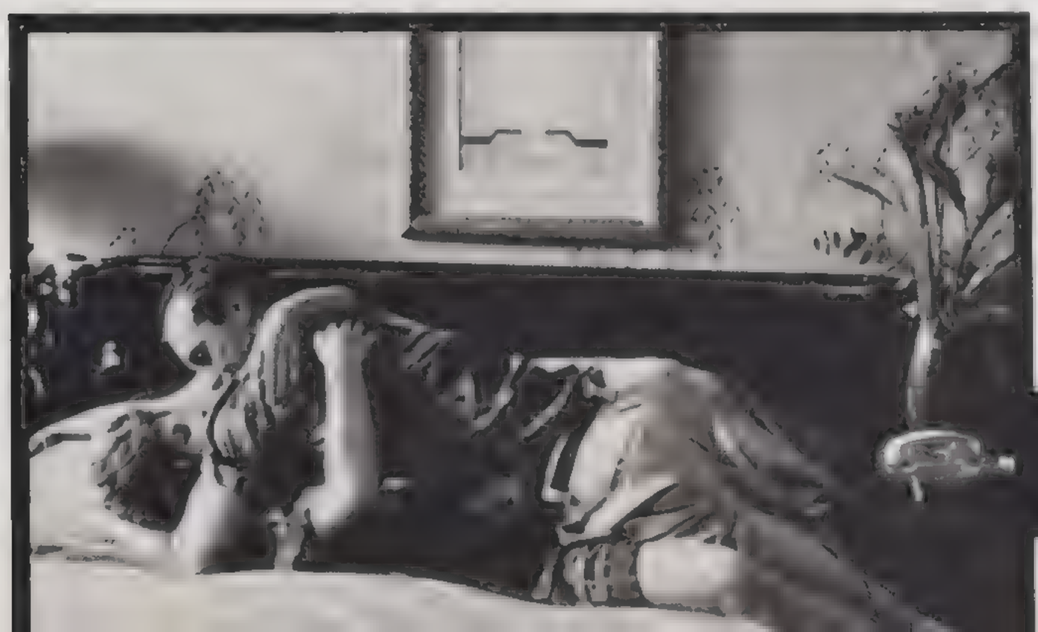
"I wrote the book on love," boasts Eve, who revels narcissistically in her misery. "I'm a prisoner of it, a victim," she complains brittlely.

The catalyst here is Keith Carradine's Mickey, a diagnosed "pathological liar," who walks away from a mental hospital. Mickey is more a pathological romantic. "I never kiss a woman I wouldn't marry," he avers, and he's neither lying nor chaste.

Choose Me's easy tempo is deceiving. At first, it seems the film is trapped in the company of some talky, self-absorbed, slightly dull (the audience shifts in their seats), and not particularly unusual Angelenos; slowly, delightfully comes the realization that this is instead a luxury-class *Ship of Fools*, a farce. "Mickey won't shoot. He's too *caring*," psychobabbles Dr. Love, as Mickey trains a pistol on Zack, Eve's lover. "Go away. I'm doing this for me," asserts Eve, an est graduate perhaps, while holding a gun to her temple.

Not many films are made about unrepentant fools, and Rudolph is taking a big risk by doing just that. Since its characters only proceed to greater follies, a film like this is in danger of sinking into either pointless ridicule or a solipsism not unlike its subjects'. In one brief but important scene, Carradine's Mickey is making out with Rae Dawn Chong's daffy, childish Pearl (Zack's wife if you're keeping track); up for air, Mickey murmurs his habitual "I could marry you." What a jerk, right? Who cares? But the wild desperation in Carradine's eyes says that every jerk has his reasons, his fears. Rudolph and his cast provide perspective through compassion, of all things—if they hadn't, *Choose Me* would have been as insufferable as it is instead wonderful.

—BRUCE HANDY



Love's labours lost? Genevieve Bujold and Keith Carradine wrestle with the question

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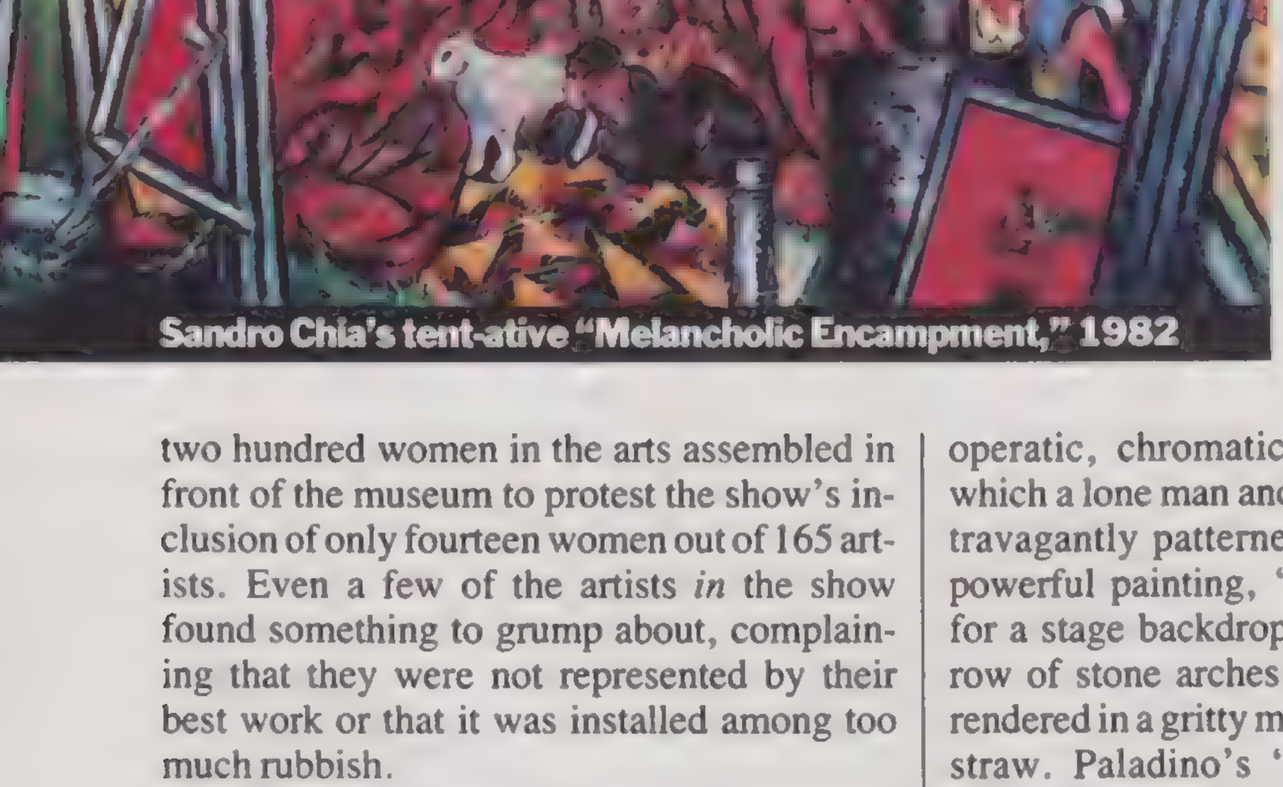
One of the few standouts in MoMA's survey of "recent" art—Louisa Chase's "Saint Sebastian," 1979

UPROAR: clutter and clatter at The Modern

An International Survey of Recent Painting and Sculpture; the Museum of Modern Art, New York City; one half of the show closes August 7; the other half, August 28. This conglomeration of "recent" art is the inaugural exhibition in the Museum of Modern Art's newly expanded—and very handsome—quarters. It doesn't augur a happy future there for contemporary art.

The show has generated exceptional hostility and contempt in many quarters. Some critics found it a glitzy wasteland with no point of view; a few were so insulting as to call it the international equivalent of a Whitney Biennial, which, as everyone knows, is as mindless and chaotic as can be. On June 14, more than two hundred women in the arts assembled in front of the museum to protest the show's inclusion of only fourteen women out of 165 artists. Even a few of the artists *in* the show found something to grump about, complaining that they were not represented by their best work or that it was installed among too much rubbish.



Sandro Chia's tent-ative "Melancholic Encampment," 1982

The "International Survey" is huge and stimulating but, alas, an inconsequential blob, incorporating nearly two hundred paintings and sculptures from seventeen countries. The show concentrates for the most part on "younger" artists who have "emerged" since 1975. Nearly half of them are American, and some of them are internationally touted names: Jonathan Borofsky, Louisa Chase, Eric Fischl, Jedd Garet, Robert Longo, Susan Rothenberg, David Salle, and Julian Schnabel. There are substantial numbers of Germans (including Georg Baselitz, Anselm Kiefer, and A.R. Penck), Italians (including Sandro Chia, Francesco Clemente, Enzo Cucchi, and Mimmo Paladino), and British (including Malcolm Morley, Bruce McLean and Howard Hodgkin).

Kynaston McShine, the MoMA curator who organized the show, claims "the absence of a single dominant style in the art of today." But even the most hurried walk-through reveals that the Neo-Expressionist painting style is not only represented in quantity but is also the only school of painting offering the ghost of a provocation—with its cryptic allegories, its pastiche of period styles, and its hyper-emotionalism. By comparison, the few examples of once-fashionable "pattern" painting seem more innocuous than frivolous, while current abstraction looks simply anemic (with the notable exception of Elizabeth Murray). As for the sculpture—well, who can even remember it?

Though they are virtually suffocated by the surrounding morass, perhaps ten or so of the paintings stand out as exceptional pictures, promising to outlive by a long time the notoriety of the show. Chia's "Melancholic Encampment" *(left)* is an operatic, chromatic, storybook fantasy in which a lone man and his dog are set amid extravagantly patterned tents. Kiefer's huge, powerful painting, "Sülamith," could pass for a stage backdrop, its somber image of a row of stone arches in receding perspective rendered in a gritty mixture of oil, shellac, and straw. Paladino's "Viandante," certainly among his most successful works, is a large tondo on which shrouded and cadaverous figures are caught up in a fiendish inferno of swirling red paint amid floating heads, fish, and serpents, some in carved wood relief.

McShine claims the exhibition "signifies a reaffirmation" of the museum's "long-standing commitment" to contemporary art. Perhaps he had to stress the reaffirmation because, for the last decade or so, MoMA has channeled much of its vast resources and energies into epic art-historical blockbusters, such as Picasso, the late works of Cézanne, and Fauvism. Increasingly, MoMA appears to concentrate on the modernist epoch, defined as the period from the 1880s through the 1960s, or from Post-Impressionism through Minimalism. The words "modern" and "contemporary" were once synonymous, but not for the last fifteen years.

Consequently, MoMA-watchers, who feel the museum has shortchanged contemporary art while concentrating on modernism, were disappointed to discover that the current survey is reportorial in nature, ostensibly "bringing us the news" of what's been going on in the art world since 1975. To those who have methodically trooped through the galleries and scanned the art magazines, it is mostly pretty stale news.

It doesn't seem right for a great museum to act as a cub reporter

---

Somehow it just doesn't seem right that a distinguished, fifty-five-year-old institution like MoMA should be performing the task of a cub reporter. After all, any Mammon-happy museum can assemble a casual, uncritical overview, and, in effect, contribute to the sense of aimlessness and glut that characterizes the day-to-day art world. Somehow we still expect MoMA to be a courageous arbiter. We look to MoMA not to bring us the news in the form of a roundup, but instead to separate the meaningful and durable from the trendy and forgettable. —DAVID BOURDON

Left: collection, GERALD S. ELLIOTT; right, collection, MERA and DONALD RUBELL

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REAL WOMEN

...just try to get by

In *Kate & Allie*, Jane Curtin and Susan Saint James play old friends, both divorced and both with young children, who decide to live together, which may sound like an opportunity for lots of sitcom soul-searching about Independence, Growing Up and other milestones of self-awareness, but maybe the 'seventies are really over because Kate and Allie spend their time like the rest of us—trying to get by.

Jane Curtin's Allie is so determinedly jolly that her smile lifts into a wonderfully desperate square snarl of optimism. Kate is played by Susan Saint James as a casual, competent type who cheats on ladies-magazine sex quizzes. Allie just fails them. They *seem* like old friends from high school—different now, grating on each other a bit, each one feeling just a little superior to the other. When Kate goes out with her ex-husband, Allie sighs, "I guess I'm old-fashioned....I believe in HATING the people I divorce." Both Jane Curtin and Susan Saint James have dry, unemphatic, perfect timing. And the kids are the best TV children since the Beaver. "Film *me! I'm* a child of divorce," cries Chip, Allie's eight-year-old son, when Kate's daughter Emma decides to make a video of their home life for a school project. "Hey, Emma! I have to go to the bathroom. Wanna film me?" asks Allie's daughter Jennie. Chip squirts mashed potatoes out his mouth at dinner and leaps around the house in a cape yelling, "Dom-De-Dom!" When he mopes in his room after some kids call him a sissy because he lives in a "house of women" with a pink couch, Emma and Jennie paste on moustaches, stand by the bed and growl, "Hey Chip, seen any good dead frogs lately?"

The crises on *Kate & Allie* are not the misunderstandings of old-fashioned sitcoms, nor the grand issues of the newer, Norman Lear variety. In fact they're not really crises at all—they're just ongoing, worldly irritations, the kind that make you want to burrow back under the covers—for just a little while longer. When the issues of self-awareness and consciousness-raising do appear, they are greeted like visiting Hottentots—"What interesting customs, and those *feathers!*"—and then immediately appropriated into the day-to-day business of making breakfast. On one episode, Allie, a conventional young woman whose only skills involve shopping, baking, and going out to lunch, is left alone for the weekend for the first time since her marriage some fifteen years before. Bravely, she approaches the TV set. "I'll watch TV and I'll watch *what ev-er I want,*" she says in her frilly nightgown, squaring her jaw. But she is finally reduced, by the next day, to calling her parents. While her father waits impatiently in the car, her mother comes in for a visit. "Touch that horn again, Edward, and I'm a widow," the genteel looking mother screams out at her husband, and then proceeds to give Allie some look-within-yourself advice she heard on *Donahue*.

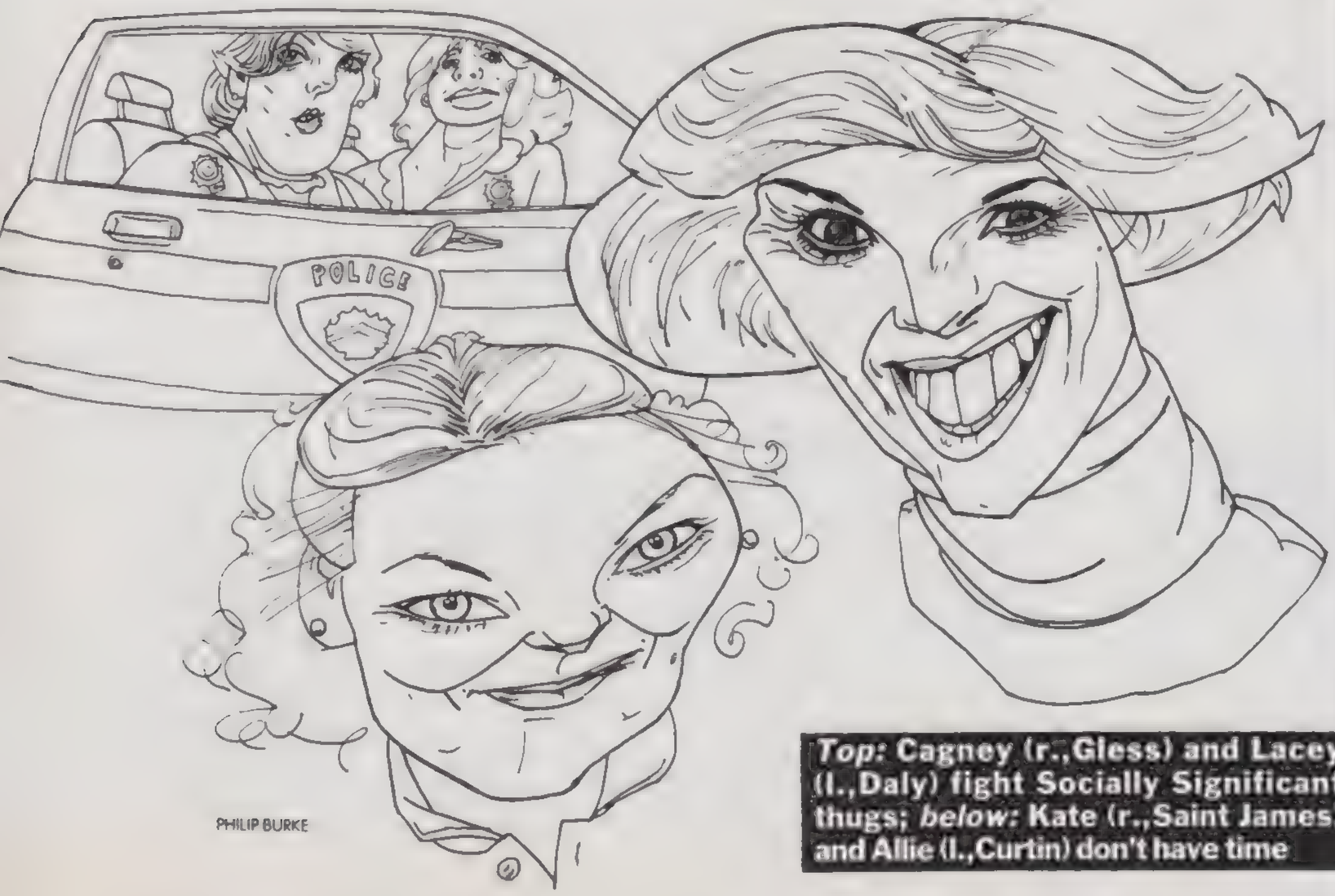
"Does that make sense to you?" she asks gently. "I think so," Allie says.

"Good. It didn't to me. I switched to *$25,000 Pyramid*."

...don't always shoot straight

The camera pulls back from a blond making a phone call and takes in two toughs in shoulder holsters shaking a scruffy kid, a huge black guy with a mohawk stomping by, clerks clutching papers bustling past bag ladies and sinewy prostitutes. Hey—I've been here before! It's...the Station House! And there are those crude, slang-slinging cops—you know, the ones with the hearts of gold. They're worrying about the city, just like always. Except there's something a little different this time. Oh, I get it. Instead of being fat or bald or in a wheelchair or the roommate of a cockatoo, these cops are *girls*. *What* will they think of next?

Cagney & Lacey stars Sharon Gless as slim, blond Chris Cagney, the one in the nice sweaters, and Tyne Daly as dumpy little Mary Beth Lacey, the Irish yente with the flat-footed waddle and endlessly nagging voice. Lacey is always trying to adopt abandoned babies; she's a homey kind of gal, with a *(Continued on page 76)*



***Top:* Cagney (r.,Gless) and Lacey (l.,Daly) fight Socially Significant thugs; *below:* Kate (r.,Saint James) and Allie (l.,Curtin) don't have time**

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PEOPLE ARE TALKING ABOUT...

TV... TV...

(Continued from page 75) husband named Harvey keeping the lasagne warm back in Queens. Cagney, on the other hand, is a tough, independent soul who dates classy playwrights in white scarves. What a whacky pair!

The two detectives roam New York City saying, "Aaahhh, kiss off!" and "Button it, will ya?" as they fight crime. But the crime they fight is not ordinary crime. It's socially significant crime. Specifically, it's crime relating to women. New York seems to be crawling with creeps growling, "Say, dere's some a' dem women's libbers. Let's *git* 'em." There's a rapist who preys on women who use birth control pills; a ruthless baby-buying gang; suburban wives *shtupping* male strippers and winding up dead for their efforts. And for each crime, Cagney and Lacey have related personal crises, one per detective, like matching handbags. On one show, Lacey is so upset by the indignity of pornography that she rolls poor, horny Harv over to his side of the bed. These women really *feel* things.

"I go home at night," Lacey tells Cagney on a noisy street, "and I think, well, at least we took a little inch a' crud off the city." She's like New York's mother-in-law come for a visit, her sponge and rubber gloves in her valise. Just look at this place! It's a pig sty! And sometimes when Lacey looks at the morally filthy streets, she begins to sob. They shoot straight, and they're nurturing too. These little ladies can do it all. Cagney and Lacey, ace detectives bucking the prejudices of male cops, are really just TV's updated packaging for that old feminist anathema, the "woman's picture."

—CATHLEEN SCHINE

MUSIC... MUSIC... MUSIC... MUSIC...

Songbirds, and others

■ Interpreting a song—giving the lyric an ironic jab, improvising where the melody sags—is a rare, nearly forgotten art. Records by two of the greatest pop-song interpreters, Billie Holiday and Ella Fitzgerald, have just been made available again; the result is a flood of classic, timeless American music. Holiday's *Embraceable You*, from 1957, finds her in the loving hands of a small jazz group. Her voice isn't as effortless as it once was—a ravaged life took care of that—but these records have an emotional resonance unparalleled in popular singing. Fitzgerald's *The Harold Arlen Songbook* is pristine and untroubled, redolent of the real or presumed innocence the songs—crystalline versions of "Ac-Cent-Tchu-Ate The Positive," "Get Happy,"—traffic in....

■ Though Yellowman and Linton Kwesi Johnson are both contenders for Bob Marley's reggae throne, the intent of their music couldn't be more different. Yellowman "toasts", (Continued on page 78)

Baring her soul, Billie Holiday soars through a 1943 jam session

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PEOPLE ARE TALKING ABOUT...

I GO TO THE HILLS...

When the twilight's over, and the camp fire glows: Yehudi Menuhin's chamber festival brings crowds and the sound of music to summertime Gstaad.

You may see them as you hike up the cool green slopes of the Eggli on a clear August morning in Gstaad: he in khaki shorts, she wearing a straw hat and carrying a picnic basket. They are Diana and Yehudi Menuhin, founders of the Menuhin Festival, which will celebrate its twenty-eighth year from July 28 until September 2, with thirteen concerts in the Church of Saanen. Among this year's guest artists are pianists Alexis Weissenberg and Ivo Pogorelich, tenor Peter Schreier, composer Lukas Foss, and, of course, violinist Yehudi Menuhin.

Thirty years ago, when the Menuhins built a holiday house in the western part of the Bernese Oberland, Yehudi could not resist the enchantment of making music in this magical setting with and for visiting friends. Today, concerts in the church still reflect that initial intimate connection with place and pleasure. Performers pass through the audience on their way to the small stage that is surrounded by pillars and frescoed walls, to play music from Bach to Bartok in an acoustical gem of a space. At intermission everyone exits to mingle outside in the crisp evening air.

Gstaad in summer is an Alpine farming village, with livestock often wandering into the center of town, tourists on the crowded main streets. Backpackers and billionaires rub elbows at the many oudoor cafes, listening, through the tinkling of cowbells, to the sounds of the musicians practicing in the surrounding chalets. To end a day in these majestic mountains by listening to a concert of chamber music at the Menuhin Festival is to be in harmony, to feel at peace. —EUGENIA ZUKERMAN

Ian Berry/Magnum

Songbirds, continued

chanting witty and self-aggrandizing lyrics over a prerecorded reggae rhythm track. *King Yellowman,* his newest record, is dance and party music, but with an abundance of humor. Johnson uses music to reach a larger audience for his often somber political poetry. His *Making History* is a galvanizing and often profound work rhythmically spoken over an elastic reggae background; the result is moving music, powerful politics. . . .

■ *Sunny Days, Starry Nights,* the newest record by saxophonist Sonny Rollins, captures his breathtakingly voluptuous, bravura improvisations. Rollins has long been associated with calypsos—his mother was from the Virgin Islands—and on *Starry Nights* he roars through a few, and sweet-talks some ballads. . . .

■ David Murray, a musical descendant of Sonny Rollins and the newest in a long line of saxophone titans, is a member of the World Saxophone Quartet, a history-minded group unusual for not using a rhythm section. *Live In Zurich,* an adrenaline-soaked live performance, beautifully conjures up American musical history, from expressionistic avant-garde texturalism to gutbucket blues stomps. —PETER WATROUS

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IMPOSING WOMEN

In a career that spanned a period from the mid-'thirties to the late 'fifties, Louise Dahl-Wolfe revolutionized fashion photography. She opposed the impassive, aristocratic look that had been the dominant style until World War II. She set her models in relaxed, almost candid poses and photographed them in plain sunlight. The result was a kind of exuberant elegance. *Louise Dahl-Wolfe, A Photographer's Scrapbook* (St. Martins/Marek) provides a casual overview of her life as a fashion and portrait photographer.

With an expert sense of locale and a sparing use of decor, she was able to create striking contexts in which to photograph her models. In the end, the clothing her models wore took on the strong formal character of her vision.

Like the fashion photos, Dahl-Wolfe's portraits embody a characteristic naturalness. Her celebrities, with few exceptions, have a stunning "down home" look about them, an earthiness that renders them approachable instead of formidable. Carson McCullers, photographed in 1940, holds a cigarette, and looks like an intense and vulnerable twelve-year-old. Colette, photographed in 1951, sits propped up in bed, with a writing stand in front of her. She looks wise and magnificent; the light makes a bright cloud of her frizzy hair.

A Photographer's Scrapbook has an intentionally notational, pasted-together quality that is refreshing, especially these days when so many photographic books are big and brassy. If anything is missing in this collection that a more expensive book might have included, it is some of Dahl-Wolfe's pioneering work in color. What there is of it here is represented in black and white.

In her text, Louise Dahl-Wolfe pays homage to Carmel Snow, who edited *Harper's Bazaar* during the period she photographed for it, and Diana Vreeland, who was the magazine's fashion editor. Her comments are brief and to the point but form a disconcertingly deadpan chronicle. At times, the unsettling juxtaposition of personal or political tragedy with esthetic concerns is oddly exciting: "Nineteen twenty-six was a sad year. We were in an automobile accident in which my mother was killed. My sister persuaded me to go to Europe to broaden my vision...." or "We went to Italy in the midst of the great unrest that brought Mussolini to power. One day in a cathedral in Venice I became entranced by the patterns the sun made on the floor...." —M.S.

Exuberant elegance of curves and towels on the beach, 1948

PHOTOGRAPHY...PHOTOGRAPHY...PHOTOGRAPHY.

Cindy Sherman's controversial photographs—which are published for the first time in book form by Pantheon—are sometimes as offhand as Dahl-Wolfe's writing. Looking like stills from 'fifties movies, they are meant to suggest narrative themes, but in fact exist most powerfully as a series of discrete moments. Sherman, looking different from picture to picture, is the star of her own photographs. It is this restless role-playing, more than the roles themselves, that grants the photographs their poignancy. We do not supply a fiction for individual pictures so much as try to locate her within these roles.

Like fashion photographs, her photos are prearranged; but unlike them, they represent an ordinary world, not a glamorous one. The clothing Sherman wears is distinctive only in its outmodedness. Oddly enough, this absence of style is what contributes to the vitality of her

Cindy Sherman's self-portraits—the ultimate narcissism? Sherman says: "I'm trying to make other people recognize something in themselves rather than me."

METRO PICTURES

black and white pictures, makes them more direct. On the other hand, her more recent color photographs, which rely almost entirely on facial expression to imply or project narrative, seem strained and overdone. The emotional occasions they point to are hidden, making the photographed responses seem arbitrary. A curious mixture of modesty and self-absorption animates her best photographs, and her choosing to erase herself while presenting herself gives them their pathos. —MARK STRAND

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PEOPLE ARE TALKING ABOUT...

The Whoopi Goldberg sizzle

Whoopi Goldberg and her funky characters blaze their way to the top

JIM SALDON/LIGHT LANGUAGE

Whoopi Goldberg, comic actress on the rise, stands on the stage of the Comedy Store in L.A. with her back to the audience, fluffing her fingers through her dread-locked hair, fluffing, fluffing, making it look blond. She fluffs a little more, then turns around and starts talking in a voice white as snow, the Valley girl to end all Valley girls, only she's rolling her eyes and saying, "I'm not a Valley girl, I'm a surfer chick. Before there was the mall, there was the ocean." And she goes on—about hanging out at the beach and getting pregnant and confessing to a priest ("I'm like Mary was with Jesus, only I know who the father is") and doing an abortion on herself but doing it "like totally and now I can't have kids or anything but it's okay because I like to party and surf and you can't surf with a baby on your back." Then this white-bread airhead surfer drops that she's about to turn thirteen and wham, a shock goes through the audience. It started off so light, and it ends up so sad. . . . Then wham, Whoopi Goldberg is into the next character, a crippled woman whose cramped, distorted body makes her speech thick-tongued and garbled. "Can you understand me, can you understand what I'm saying?" she asks the audience in this nasal, thwaty voice. And she waits for an answer, because her woman character is sharp as a whip and wants to make sure everyone will catch her story, which is about the courtship leading to her forthcoming marriage. Then wham, Whoopi's got a white skirt on her head and she's grinning a little girl's grin and saying in a thin, Alabama drawl, "This is my hair, my long, luxurious blond hair. Ain't it pretty? I told my mama I didn't wanna be black no more." (To a black man in the audience: "Your hair's like mine. How come you don't have a pair of pants on your head?") A glitter babushka wrapped round her head and wham—Whoopi is Inez Beaverman, a creaky Vegas veteran who used to open for Sinatra ("What a snot," she says, George Burns in her voice and accent).

Whoopi Goldberg's creations, often presented in a format she calls The Spook Show, have been riveting devoted admirers in the San Francisco Bay area since she moved north from San Diego—and the San Diego Repertory Theatre—four years ago. A rave review from a *New York Times* critic a few months back drastically expanded the geography of her fans and the topography of her life. Now Lily Tomlin turns up to check her out, Robin Williams telephones, Jack Nicholson offers advice about stardom, Mike Nichols sees her perform and wham, he's talking about producing her on Broadway.

Goldberg's name is assumed, a show biz *nom de guerre*, but she won't tell what it was before. She's thirty-four, the mother of a ten-year-old daughter. She grew up in New York City and trained with the pros. She's done straight theater, improvisation, chorus bits on Broadway (*Hair, Pippin, Jesus Christ Superstar*), an evening's-length impersonation of raunchy black comedienne Moms Mabley, whom she adores.

No matter what Goldberg does, her confidence gracefully intrudes. She's radiant, opinionated, full of curiosity and pride. Her ambition, she says, is to change the way people think, "to take audiences somewhere else for the ride." She redeems the funky characters she creates through her glowing intelligence, her optimistic humor, her bemused affection. She even redeems dirty old Moms. —SUZANNE MANTELL

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After an enthusiasm for heavy plastic frames, the new thin, metal-edged glasses seem suddenly fresh. Some of the best-looking: *top*, by Sanford Hutton for Colors in Optics; *above*, Tura's burnished metals in red, sapphire, amethyst. . .

How to cope with city dust that stings contact-lens-wearers' eyes? Wearing clear lenses or sunglasses when outside

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The frames that work with this season's "menswear" fashion: masculine shapes and materials with feminine touches. Examples: right, the sporty "tortoise" frames topped with a strip of "gold" (by Sanford Hutton for Colors in Optics); above left, Alpina Optics' matte black metal aviators, pared down for a woman and stashed in a stick-on-the-dashboard case, below.

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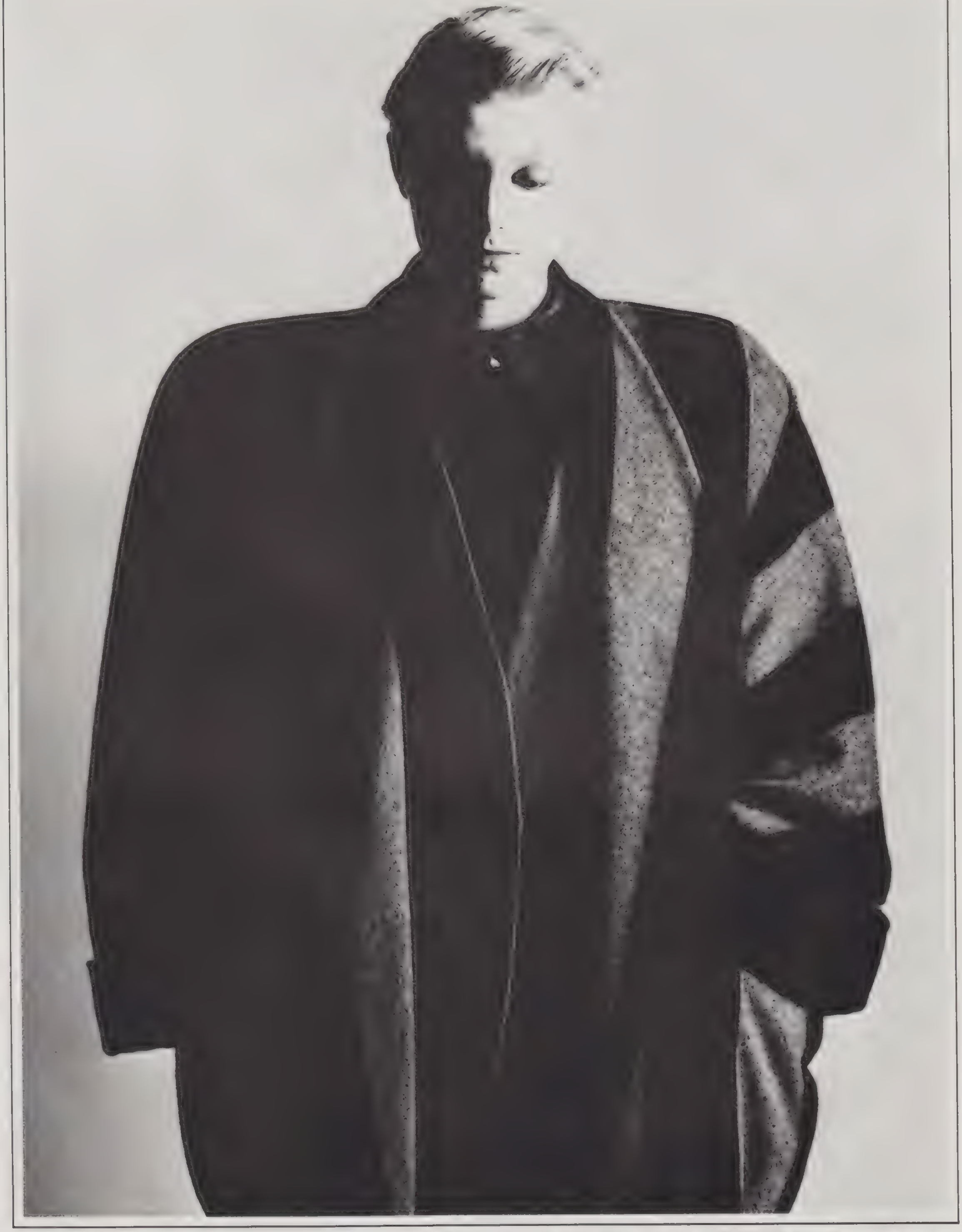

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FITNESS NOW

body tuning

Today, modern technology can sharpen body awareness as well as performance and fitness

Most women choose a particular sport or physical activity not only because they enjoy it but because they have some natural talent for it. Now, a new science called biomechanics is taking this concept one step further, analyzing precisely what skills are required for each sport, and how best to train individual body parts for top performance. Combining data from the fields of anatomy, mathematics, physics, engineering, and computer science—and modern "tools" of strobe-light photography, videotape, fast film, and computers—sports medicine experts, coaches, and professional trainers are busily evaluating and fine-tuning athletes' techniques as well as developing new scientific criteria for the sports equipment of the future. The goal: to establish "ideal" physical parameters for optimum physical achievement and to learn how best to help athletes reach them.

Originally aimed solely at Olympic- or professional-class competitors who needed milliseconds shaved from their speed, biomechanics is having an impact on how top fitness experts everywhere view the essentials of physical training. More gyms and health clubs now offer more thorough fitness testing as well as individually tailored exercise programs that take advantage of a woman's natural abilities, aim improvement where it's needed most.

What experts in biomechanics emphasize: that there is no one ideal body but differing strengths and weaknesses for different activities. "Not everyone can excel in every sport," said David L. Andrews, M.D., associate professor of orthopedic surgery, Columbia University College of Physicians and Surgeons. "It is important to examine the requirements of a sport and see if you have the strengths that fit into its criteria. Successful athletes both fit into and establish the specifications for achievement."

It is no accident, for example, that the best long-distance runners, who need to "carry" their bodies over distances of many miles at a time, are usually small-framed and light-boned, while sprinters tend to be chunkier and more powerfully built, notes Robert P. Narcessian, director of the Sports Medicine and Fitness Program at the Life Style Institute affiliated with the John F. Kennedy Medical Center in Edison, New Jersey.

The same body characteristic that is beneficial for one activity may be a drawback for another. A good tennis player, for example, who needs strength and endurance in the upper body, may lack the lower body stamina required for aerobic dance.

Besides stressing knowledge of your own body, biomechanics also brings the actual forces of locomotion—hand-eye coordination, stroke production, body leverage, stress, friction—into the picture. "There are basic laws of physics at work in every successful athletic technique," notes Peter J. Brancazio, Ph.D., associate professor of physics at Brooklyn College and author of *SportScience* (Simon and Schuster). "Any movement that requires a piece of equipment—a golf club, a tennis racquet—to be swung in an arc gets maximum force at its furthest extended point, which is why tennis pros, for example, always urge players to hit the ball at the top of the serve. Learning how to direct physical force can improve the quality of play and decrease the effort required, so that a woman who tired after one set of tennis, say, can gain the stamina to play two sets."

Bringing such principles to bear on the instruction they are giving all women: the growing numbers of physical trainers and one-on-one fitness experts who emphasize a woman's stance, posture, agility, and balance through movement. This growing awareness of the details of fitness—the effect that having the "right" body for a given sport or activity plus working to polish your technique can have both on performance and on prevention of injury—can help every woman develop realistic fitness goals and learn how to meet them.

EDITOR'S NOTE: ***A new book that focuses on the specific body parts, skills, and strengths needed to participate in seven sports—from swimming to skiing to cycling—and offers step-by-step self-testing and training advice: "Sportselection" by Robert Arnot, M.D., and Charles Gaines (The Viking Press).***

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Q&A

Hair gels, mousses explained . . . safe ways to maintain a tan

Q I love all the new hair options—gels, mousses, styling lotions, but what will work best for me?

A "Chemically, all three products use a polymer base, a substance that dries as a film to support hair. The differences are in the types and concentrations of polymers," says David Cannell, Ph.D., vice president of research for Redken Laboratories (makers of Ultriance Glyprogenic Setting & Styling Lotion and Touch Control Styling Whip). "Setting lotions have a fairly high concentration to give a stronger hold, crisp curl; mousses tend to have the lowest concentration because they're not meant for curl, but for body, support. Gels are in between, to be used to mold hair into specific styles."

Mousses come in a foam spray while gels are thicker, come in a tube. Setting lotions are sprayed or poured on the hair, followed up with curlers. Both gels and mousses are best used with a blowdryer on shorter hair—especially layered styles—since length can weigh hair down, flatten the lift you want. Coarse hair may require the extra body of a gel to hold, while mousse will work well with most other types of hair. Setting lotions will give holding power to fine hair; tightness and strength of curl depend on the placement of the rollers.

Being used in many salons: sculpturing lotions (such as salon-formula Apple Pectin by Lamaur). Chin, owner of NYC's Studio Chin, feels they spread more evenly throughout hair than mousses and gels but can be used without rollers to give added body, control.

Q What's the best way to use these new hair products?

A Let the effect you want determine the product. For a punky, "spiky" look, try a gel or a sculpture lotion: apply to towel-dried hair with fingertips or comb, and "mold" hair with fingertips or blow-dryer and brush. (Damp hair allows for more uniform penetration than dry.) Mousse gives a softer look than gel, but less support, and so works best on short, layered hair to add body, volume. For a late-afternoon "lift," reapply mousse to scalp area of dry hair and push up through hair with fingertips. Setting lotion works best for tight curl. Comb it through wet hair and set.

Dr. Cannell noted that most women tend to overuse these products at first, causing build-up, a dull finish. His advice: Start with one to two tablespoons of liquid or gel, or a palmful of mousse, about golf-ball size; you can add more later if needed. "Also," says Dr. Cannell, "read the labels to make sure the product is meant to be used with a blow-dryer. If it isn't, it could leave a tacky film on hair, make it difficult to style."

In the future, says Dr. Cannell, we'll see more moisturizing and conditioning mousses designed to give softness and shine. (Available now: Vidal Sassoon Styling Mousse with conditioners in two formulas—light and extra control.)

Q I have a slight tan that I'd like to maintain, but how can I avoid that end-of-August "yellowness"?

A "The only way to maintain a tan, prevent peeling is to use a moisturizer," says Edward Marlowe, Ph.D., president of consumer products research and development division, Warner Lambert Company. "But moisturizers that penetrate deeply and cause rapid cell turnover may fade a tan slightly." He suggests an occlusive moisturizer (Lubriderm is one) that stays on top of skin; it prevents water loss, peeling, yet won't cause color to fade.

Bronzing gels are another alternative to "even out" a tan without damaging skin. "There are two types of bronzing gels," says Dr. Marlowe. "One is formulated with a dihydroxyacetone agent which reacts with skin proteins to cause a darker color. The other type combines iron pigments and brown dyes and is applied like a makeup foundation." To get even, total coverage, apply gels in good light, and reapply after swimming.

Warning for women who choose tanning salons to maintain a tan: even under "controlled" conditions, UVA and UVB light can cause the same damage to skin and eyes as the sun does, as well as the same allergic photosensitive reactions to certain prescription drugs. ▽

VOGUE, August, 1984

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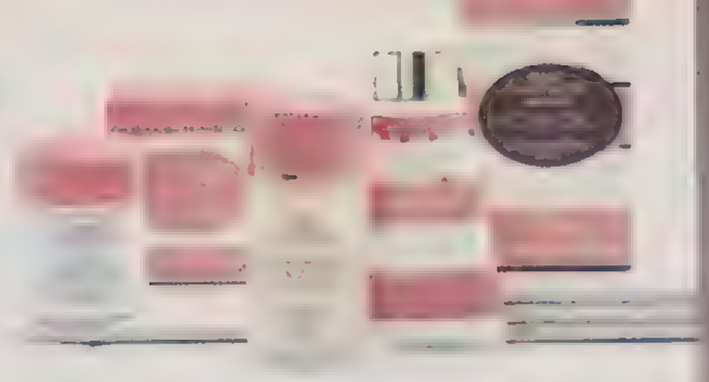

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Between Us

Ways to shine in meetings
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real world in a classroom

By Lorraine Davis

IN HER OWN WORDS . . .

"We all have to remember to tell our students, when they get discouraged by another long week in the lab when nothing's worked, that the thrill when something does work is worth it all."
—Carolyn Slayman, Ph.D., first woman to chair a department, human genetics, at Yale School of Medicine

"It's better to make a wrong decision than to make no decision at all....Obviously, too many wrong decisions will eventually catch up with you and get you in trouble, but no decisions will frustrate everyone—above and below—who works with you. The faster you make decisions, the better you demonstrate your ability to handle responsibility and authority."*—Lois Wyse, president of Wyse Advertising, Inc., in "The Six-Figure Woman (And How To Be One)" published by Linden Press*

"The most rewarding conversations I've had have been with the industry's pioneers. Seek them out, develop a perspective that will help to serve you and your industry well into the future. There are very few new ideas—just new people."*—Judie Carroll, president, New York chapter of Women in Cable*

"My job is to sensitize people, black and white, to the need for fairness, justice, and equality....We must take full advantage of the right to use the ballot to bring about change, do a better job of getting people to register, to vote intelligently, and to monitor the performance of those elected."*—Enolia P. McMillan, first woman president, National Association for the Advancement of Colored People*

WOMEN IN MEETINGS

Meetings are a fact of our lives today, whether they're corporate or community board. To be more effective the next time you sit down at a conference table, use these tips from Lillian Glass, Ph.D., L.A. speech pathologist who coached Dustin Hoffman for his cross-sex role in "Tootsie" and, with Richard Liebmann-Smith, wrote "How To Deprogram Your Valley Girl" (Workman):
● Talk loudly enough so you can be heard (men speak at higher volume than women). ● Lower the pitch of your voice. ● Stop agreeing, nodding your head, and smiling. ● Ask direct questions, but . . . ● Don't answer a question with a question. ● Get to the point; don't go on and on. ● Leave out the psychological-state verbs, "I feel," "I hope"; make declarative statements. ● Do not cry. Control your emotions . . . . "The key thing," said Dr. Glass, "is to be direct. You can't expect people to read your mind."

COOKING UP A BUSINESS

Chances are better than even money that your own bookshelves hold more than one cookbook put together by a church, charity, or social group; from *Charleston Receipts* to the Cleveland Orchestra's *Bach's Lunch*, they've been favored fund-raisers since before great-grandmother's day. Nothing gives a more intimate view of the lives and proclivities of our fellow Americans than reading exactly what they serve for dinner! But if you've been on the production end of one of these volunteer books, you know the project is a big one.

Two past cookbook chairmen for the Junior League of Memphis (it publishes three cookbooks), Helen S. Hays and Ellen R. Rolfes, now have three thriving businesses homegrown from their cookbook expertise. Their first venture, seven years ago, was Hays, Rolfes & Associates, in Memphis, "publication consultants"—they teach you how to put a fund-raising cookbook together and market it, by means of seminars given several times a year in major cities. Next, the pair began a cooperative book-advertising catalogue that blossomed into a national wholesale cookbook distribution company called The Collection, Inc.; the oldest of its kind, it sells to the big book chains. This is now located in Kansas City. A third consequence is three-year-old Kansas City Press, Inc., a printing company that specializes in producing the self-published books. All of this has developed in response to demand—a handsome example of women finding fulfilling careers using their volunteer experience.

What advice do Hays and Rolfes have for cookbook amateurs? Make your book in some way unique and different, but be totally true to your milieu. Don't ever try to copy another club's or city's book; the success of these books is based on their accurate reflections of their communities. "Most people who buy them," said Helen Hays, "buy them to read—like short stories."

SCHOOL DAYS, 'EIGHTIES STYLE

The American woman's growing participation in the political process gets another boost this fall when Goucher College, an all-female liberal-arts school in Baltimore, Maryland, adds "Politics for Every Woman" to its Goucher II curriculum. Professor Marianne Githens expects many students in this program, designed for those returning to college after a hiatus of five to thirty years, to have had political experience, either in working for a candidate or volunteering in community organizations. Goucher II classes are concentrated in one day, Thursday, from 8:45 A.M. to 3:30 P.M., the easier to fit them into a woman's non-collegiate life; and credits can be gained for "life experience" through a Student Testing and Evaluation Program.

Oh yes, one other thing Goucher expects its women to learn: "computer literacy" is required for *all* students. For info about Goucher II, talk to Carole B. Ellin, director, (301) 337-6200.

THE GOOD WORD . . .

Ingenuity brought women their due in the Birmingham, Alabama, City Council chambers when someone changed the sexist tone of a motto—"Cities are what men make them"—on the wall, without the expense of new lettering. With M flipped on its head to make a W and the N removed, it became "Cities are what we make them."

The leftover N? Mounted on a plaque, it was presented to Nina Miglionico, first woman (of two) elected to the Council, twenty years ago. "I knew if I lived long enough, I'd be remembered," quipped the Council's favorite spokesperson for women's rights.

OUR DAY: IN LIGHTS

Women's Equality Day, August 26, once again will be heralded by a huge animated billboard of light in NYC's Times Square. (Spectacolor donates this public-service ad.) National Woman's Party and Women's Vote Project will join in a Washington DC celebration on August 24; National Organization for Women and local NOW chapters will field walk-athons for their PACs.

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Color as light, color as form: Whistler's mists... Rothko's clouds

By Barbara Rose

Both Whistler and Rothko excelled at luminous veils of color. Rothko's buoyant clouds, like those in the untitled 1959 oil on paper at right, are prefigured in Whistler's "Red and Pink La Petite Mephisto," left, c. 1880

Two artists, it might seem, could be more different from each other than the flamboyant, loquacious American expatriate painter James McNeill Whistler and the introverted, reserved Abstract Expressionist master Mark Rothko, who ended his life in a suicide. Yet a comparison of their respective vaporous oils and transparent watercolors reveals that the two men had a related approach to color that is quite distinct from the scientific color theories that have dominated art since Impressionism.

In his time, it was not odd that Whistler should reject his contemporaries', the Impressionists', simultaneous contrast of warm and cold colors in favor of tonal painting in which a single hue set the dominant key around which other tones were organized. Rothko's decision to select a single hue and to harmonize tones of that key in images that were like resonating chords of color was highly individualistic in the context of New York School color painting.

Mark Rothko: Works on Paper, currently at the National Gallery of Art in Washington, DC, spans the whole of the artist's career until his death in 1970 and provides an opportunity for viewing Rothko as an intimate artist on a small scale. It should be remembered, however, that intimacy was a quality Rothko sought even in his large-scale works. He wanted to draw the viewer into his romantic clouds of billowing color by creating a soft, yielding surface quite at odds with the impastoed paintings of his Abstract Expressionist colleagues. A subtle artist, Rothko was attracted to surfaces that were fragile and porous, a reminder of Whistler's fin-de-siècle elegance.

This month one has an adequate opportunity to test the hypothesis that Rothko's Color Field abstractions have strong affinities with Whistler's exquisite two-tone "harmonies," "symphonies," and "arrangements." In Rothko's work, there is a curiously lyric, poignant quality, a hypersensitivity expressed in the way his brush caresses his canvases, reminding one of the delicate nuance and the light touch of Whistler. It is not quite the redolent perfume one senses in Whistler's tone poems; yet in Rothko's works there is an airy atmosphere of glowing colored light that elicits a frisson rather than an exclusively optical impact. For as large as Rothko's works become, they retain a lightness and seem buoyant, ethereal rather than earthbound.

The possibility of seeing the extraordinary exhibition of three hundred works by Whistler at the Freer Gallery (which continues through December 1, 1984) and the exhibition of Rothko's paper works (through August 5), organized by the Mark Rothko Foundation and The American Federation of Arts, reminds us how much the two artists had in common. Though separated by nearly a century (Rothko was born in 1903, the year, coincidentally, that Whistler died), the two artists shared a refined sensibility and a concept of color as vaporous light.

Whistler's Peacock Room, the decorative ensemble commissioned by his great patron, Charles Lang Freer, and now permanently installed in the Freer Gallery, does not really compare with Rothko's chapel in Houston because it is secular rather than religious; yet it is in these two environments that the artists realized themselves to the fullest, perhaps because the vision expressed demands a private rather than a public context. If in Whistler's case the image is diffused into abstraction, Rothko derives abstraction from emotional experience. The result is a curious coincidence in the transformation of matter into radiant colored light. (The Rothko show travels to Pittsburgh; New York City; Milwaukee; Portland, Oregon; San Francisco and Saint Louis; the accompanying catalogue/book is published by Hudson Hills Press. The Whistler show will not travel.)

(left Freer Gallery of Art, Washington, DC; right Collection of Mr. and Mrs. David A. Wingate)

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FROM THE PEOPLE WHO KNOW YOUR HAIR AND CARE.

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BEAUTY NOW

balance

...key to style, to lasting good looks— a black woman's point of view

don't know why everybody's so interested in my age—does anybody ask how old John Forsythe is?" Diahann Carroll, above, is back—as "Dynasty" 's Dominique Devereaux—and looking more extraordinary than ever. She credits the good habits she started in her twenties and has followed for twenty years....

Despite the fact that she doesn't really like to exercise, Diahann's disciplined to "do something, maybe ten or fifteen minutes three times a week. But I do have a massage daily, and I have my masseuse take extra-special care of my feet; that releases all of my tension and fatigue.

"As for diet, it's not what I eat; it's what I don't eat. I haven't eaten fried foods, white bread, or anything with sugar in it for at least twenty years, and I haven't used salt for ten.

"The reason our mothers didn't look the way we do at our age is that they cooked all of those wonderful Southern dishes and didn't exercise the way we exercise—they just didn't have the same knowledge. But you should see my mother now; she really looks marvelous because, she, too, is doing the things that we all are doing now, even at her age. It's wonderful!"

Queried whether she would ever suggest that a black woman have a face-lift, Diahann answered, "That really depends on the kind of life she leads. If you're not in a business where you have to look as young as possible for as long as possible, then it isn't really necessary. I do suggest, however, that a black woman who is considering a face-lift have surgery performed on unexposed skin first, to see how it reacts, because many black women have a tendency to keloid scarring.

"I have to be very careful about the sun. I wear a huge hat, sunglasses, and often a scarf so I don't get white spots on my face.

"I buy lots of white terrycloth towels and cut them into hand-size mitts to cleanse my face; I never put tissue on my face. I use Albolene or Nivea creams as cleansers, as well as tar soap, twice a week."

In short, "I discipline myself—in what I eat, how I exercise—how I take care of myself, basically."

Two beauties who know what they're doing

A DIFFERENCE FOR FALL: LIPSTICK IN EITHER AN ORANGE- OR BLUE-RED BLOTTED TO A MATTE FINISH

HAIR OPTIONS: BRAIDS, COLOR

Braids—natural or extensions—can be very attractive and don't have to look at all 'radical,' " says Dandrea James, who braids hair for many professional women, "especially if braided styles are off the face, with hair put up in a ponytail or back into a bun or French roll." Diva Shirley Verrett has even performed wearing braids, dressed formally, her hair done up neatly, as if it were just brushed back, and held at the nape in a chignon.

"Today's very short, softer haircuts are ideal for the new safer haircolors, but most black women are not yet using them," says David Gittens of NYC's La Tête by David. "Sebastian's Cellophanes, for example, won't damage black women's more fragile hair and can even be used immediately after a perm, depending on the hair's condition. I like the auburn shades, reds.

"For a short cut with a lot of movement, you can use the curly-perm technique for a looser rather than a tight curl. I could see a sophisticated young black woman with her hair permed and colored in such a way that would work perfectly well in an office context." —Contributed by AUDREY SMALTZ

ABC—BOB D'AMICO

VOGUE, August, 1984

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Managing Your Money

By Patricia O'Toole

The new winning strategies—from accounts that do everything to the ultimate insurance

THE QUICK FINANCIAL FIX

It's irresistible, this notion of having an expert organize your economic life. Courtesy of computers, we're about to be inundated with low-cost "personalized" financial plans from banks, brokerage houses, and others. These off-the-rack creations won't have the perfect fit you'd get from a more expensive plan custom-made by a skilled financial planner, but they are a good starting point for getting a fix on your finances. For the computer to do what it does best—crunch numbers—you'll be expected to fill out an extensive questionnaire. That may take some digging—a call to the employee benefits office, for instance, to nail down the particulars of your pension. In return for these labors, and a fee that could be as little as $40 but shouldn't run more than $250, you'll get a rundown of your finances plus recommendations for meeting specific goals. Evaluating the advice is often a matter of "knowing thy source," says George E. L. Barbee of the Consumer Financial Institute (CFI) in Newton, MA. He is referring to the tendency of brokers, bankers, and insurance companies to recommend their own products as solutions to problems raised by the computer analysis. CFI prefers to confine itself to the sale of financial plans ($175) that make only generic recommendations. (For their part, brokers and others say they're not about to recommend products offered by their competitors.) However comprehensive the computerized analysis, it would be a mistake to let computers "substitute for human thinking," says Judith Zabalaoui, a financial planner in Metairie, LA. "The danger with computers is that they might treat a twenty-three-year-old secretary and an elderly widow alike just because they have the same amount of investable dollars. Those two people have very different needs."

GET YOUR ASSETS TOGETHER

When it comes to finances, you're probably having several affairs: a checking account with First National, a certificate of deposit at State Bank & Trust, stocks with a broker, and a money-market account with a mutual-fund group. If juggling these relationships complicates your life, an asset-management account may be for you. Available from brokers and a growing cadre of bankers, these accounts combine checking, savings, credit cards, several borrowing options, and brokerage services. They also automatically move stock dividends into a money-market fund, which lets you earn high interest on dividends from the day they're paid. All transactions are reported in a single monthly statement.

The annual fee for an asset account seldom tops $100, which could be less than the bank fees you now pay, but opening an account usually takes some combination of cash and stocks worth at least $10,000.

Asset accounts not only simplify your record-keeping, they make it easy to shift funds from one part of the account to another—to buy stocks with cash from your money-market fund, for example. But, bank consultants caution, this interweaving of financial activities can sometimes set off a chain reaction of errors: a goof in your credit-card balance, for instance, could trigger an automatic loan, leaving you with two problems instead of one. So far, however, there's no reason to think that asset accounts are any more error-ridden than other financial accounts. And when they work smoothly, they cut your money-management time to a minimum and keep your earning power at a maximum.

WHEN TO BUY, WHEN TO SELL—GOING WITH THE MARKET'S FLOW

Next time somebody tells you about a hot stock, tell that somebody you are on to something even hotter—market timing. Using that simple rule, the law of averages, market timers contend that tracking the ups and downs of the market as a whole is more essential than picking good stocks. The reason: most stocks will be average, faring no better or worse than the market itself. Put another way, you can't expect to sizzle when the market fizzles. Synchronizing your investments with the market is easier to talk about than to do, of course, since no one knows for sure what the market will do. But changes in interest rates offer a solid clue to broad market trends, says Martin E. Zweig, Ph.D., economist and publisher of "The Zweig Forecast," a highly rated newsletter: "Stay away from stocks if interest rates are going up, and get into the market if rates are going down."

("Money" continued on page 134)

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(Continued from page 133)

THE PAINLESS PORTFOLIO

For first-time investors who don't know where to begin, here's a simple, highly successful strategy used by investment managers at Republic National Bank of New York: Instead of a handful of stocks, buy an assortment of mutual funds. During the last decade, mutual stock funds rose by an average of 14.8 percent a year—well above the 10.6 percent average annual growth of stocks during the period. And since the funds pool investors' money to buy dozens of securities, your risk is spread across many stocks instead of being concentrated.

How to pick winning funds? Solid long-term performance is the key, says Rachel G. Levenberg, director of investment marketing at Republic National Bank of New York. "The top performer one year could be the lowest performer next year," she says, "but a pattern of consistent growth provides a more even path for your investments."

Although investors' goals and risk tolerance vary considerably, Levenberg says a balanced fund portfolio might have four parts: two growth funds (one conservative, one aggressive), a money-market fund, and a bond fund for stable income. "The more balanced your portfolio, the more protection you'll have from fluctuations in segments of the market," she adds.

A MILLION-DOLLAR POLICY

When your home and auto insurance come up for renewal, you might consider an inexpensive way to boost protection against big liability claims. For $80 to $140 a year, you can buy a million dollars' worth of excess personal liability insurance—better known as an umbrella policy—which picks up where other coverage leaves off.

Say your homeowners policy gives you $100,000 in liability protection. And say you throw a party for your best friend from high school, now a noted pianist about to go on tour. She slips in your foyer and breaks an arm, her tour is canceled, and she's out $250,000. Without an umbrella, you might face a suit for the $150,000 not covered by your present homeowners insurance.

Farfetched? Most accidents seem that way—until they happen. The right umbrella can protect you and your family against big claims arising from home accidents and from your operation of a car, boat, or plane.

But not all umbrellas are created equal, says Drew Karpinski, president of the Professional Insurance Agents of New Jersey. "You have to compare policies to make sure specific activities are covered. For example, you might be out doing charitable fund raising and in the process injure someone. Some umbrella policies exclude volunteer activities."

Another tip for umbrella shoppers: ask an insurance agent to coordinate the policy with your other insurance.

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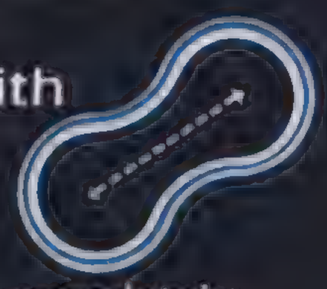

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Health

New ways to treat ulcers, heart attacks...gallstone update...truth about douches...ready asthma remedy

By Melva Weber

THE WHOLE TRUTH—ON A LABEL

New warnings should be put on the labels of vaginal douches says an advisory panel of non-government scientists in a report submitted to the Food and Drug Administration. After subjecting nonprescription douches to expert scrutiny, the panel concluded that douching will not prevent pregnancy and that pregnant women should not douche except under a physician's recommendations; both warnings should appear on the labels.

Evaluating thirty-eight active douche ingredients for safety and effectiveness, the panel considered four main reasons for using douches: relieving minor vaginal irritation; altering acidity to encourage growth of normal vaginal bacteria; producing an astringent effect; and removing vaginal secretions. The panel found only seven of the thirty-eight ingredients safe and effective.

Four douche products were considered safe and effective for the removal of discharge or secretions: Dioctyl sodium sulfosuccinate, nonoxynol 9, octoxynol 9, and sodium lauryl sulfate. Five ingredients found not safe and effective for relief of minor irritation are hexachlorophene (already banned from vaginal products), phenol, phenolate sodium, sodium salicylate, and sodium salicylic acid phenolate. As soon as the FDA publishes its final standards for vaginal products, these ingredients must be taken off the market within twelve months.

The panel wants clear instructions for use of douches on labels. What should *not* be on douche labels, says the report, are such claims as "effectively cleanses," "routine feminine hygiene," "contains only the mildest ingredients," and "vaginal antiseptic."

SUNLIGHT SNEEZES

Step outdoors and into the bright sunshine. Did you sneeze? If so, and if you regularly sneeze at sudden sunlight, you've got "photic sneeze reflex," reports Stephen J. Peroutka, M.D., Ph.D. of Baltimore, in *The New England Journal of Medicine*. A photic sneezer himself, Dr. Peroutka reviewed medical literature and found only one major study, some twenty years ago, that identified the reflex in 23 percent of the medical students at Johns Hopkins University. A poll of twenty-five neurologists revealed the photic sneeze affected 36 percent, though very few were aware the reflex existed as a medical phenomenon. Dr. Peroutka's father and brother, but not his mother, are sun-sneezers. And now his infant daughter, who like her father sneezes twice at entry into sunshine, confirms Dr. Peroutka's view that photic sneezing may be hereditary.

COFFEE-CUP ASTHMA RELIEF?

Strong coffee is the best treatment for asthma, wrote Dr. Hyde Salter, a physician in Edinburgh, Scotland in 1859. Today, the favored drug used as a bronchodilator in asthma attacks is theophylline, a close relative of caffeine. Clinical researchers at Children's Hospital in Winnipeg, Manitoba, Canada, wanted to know whether caffeine is effective for asthmatic children. Their study group, age eight to eighteen, were treated with either capsuled caffeine or an equivalent dose of theophylline. Tests showed breathing functions significantly improved, and to about the same degree, with either drug. To achieve a bronchodilator effect, the researchers reported in "The New England Journal of Medicine," a patient weighing 110 to 130 pounds would need to drink at least two cups of strong brewed coffee.

The Winnipeg group does not recommend caffeine for regular use in asthma, but it may have value for temporary use when the prescribed antiasthma drugs are not available.

RISKS OF SYMPTOM-FREE STONES

Last year, Vogue Health reported a study, in the white male population, indicating that gallstones visible by X-ray photography but not causing symptoms might be best left alone. But, University of Texas researchers Kenneth M. Weiss, Ph.D., and Craig L. Hanis, Ph.D., report that, in other population groups, silent gallstones are not as innocent. American Indians and related groups such as Mexicans and Mexican-Americans, especially women, tend to develop gallstones early in life and may be at much greater risk of gallbladder cancer. For these people, the Houston team reports in *The New England Journal of Medicine*, it may be dangerous to leave non-symptomatic gallstones untreated.

"DISSOLVING" BLOOD CLOTS

Help in the future for heart-attack victims: three major medical centers have completed clinical trials for t-PA (tissue-type plasminogen activator), a genetically engineered human blood protein that appears to be able to dissolve blood clots without depleting protective circulating proteins in the blood. In a person undergoing a heart attack, t-PA, injected into a vein or heart muscle, would select and destroy blood clots in the circulatory system but would not increase the risk of bleeding. The clot-hunting enzyme is produced naturally by the human body but not in sufficient quantities to ward off heart attacks. It was identified and isolated at the University of Leuven, Belgium, by Désiré Collen, M.D., Ph.D., and his co-workers. Producing t-PA for clinical tests and eventually for clinical use is now a task for recombinant DNA technology.

ULCER DRUG NOT ANTI-SEX

The family of drugs known as "histamine H-2 receptor antagonists" has revolutionized the treatment of gastric ulcers during the last ten years. Cimetidine, introduced in 1976, rapidly became the topmost prescription drug in the United States. Highly effective in reducing the excessive stomach acidity that may set off ulcers and prevent their healing, the drug often had some troublesome side effects: at fairly high dosages, as many as half of male patients became impotent while on the drug; some men developed tender nipples and gynecomastia, or growth of breast tissue; studies of pregnant animals showed that cimetidine could cross the placenta into the fetus and also concentrated in breast milk; acting as an androgen blocker, the drug caused genital defects in male offspring.

The newest sister in the acid-controlling drug family is ranitidine. Good news comes from the National Institute of Arthritis, Diabetes and Digestive and Kidney Diseases (NIADDK), where a rigorous trial with patients who required unusually high doses showed that ranitidine not only was three times as potent as cimetidine in its acid-controlling action but that it did not impair sexual function in men.

As reported in "Annals of Internal Medicine" by Robert T. Jensen, M.D. and colleagues at the Institute, in patients with severe stomach hypersecretion conditions, high doses of ranitidine taken orally for as long as two years continued to work effectively without producing liver or blood side effects. Best of all, not one male patient developed antiandrogen side effects.

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Contemporary

RECIPES FROM THE SPA DIET (SEE PAGE 334) THAT MAKES LIGHTER, MORE HEALTHFUL EATING A PLEASURE, NOT A SACRIFICE

BRAN MUFFINS

twenty-four 2½-inch muffins (110 calories per muffin)

3 cups unprocessed bran
1 cup boiling water
2 medium eggs
2 cups low-fat buttermilk
¼ cup corn oil
1 cup raisins
3 tablespoons baking powder
3 tablespoons fructose
1 cup unsifted enriched all-purpose flour
1½ cups whole wheat flour

Preheat oven to 425°F.

Mix bran and boiling water together in large bowl; stir to moisten and set aside to cool.

In another bowl, mix together eggs, buttermilk, corn oil, raisins, and stir into bran mixture.

In a third bowl, stir together baking soda, fructose, all-purpose flour, and whole-wheat flour; stir into bran mixture.

Scoop into muffin pans which have been sprayed with a vegetable shortening; bake approximately 20 minutes. Serve hot.

(The dough may be kept refrigerated for 2 weeks in a tightly covered container.)

VINAIGRETTE DRESSING

three-quarter cup (approximately 6 calories per tablespoon)

1 teaspoon olive oil
3 tablespoons raspberry or pear vinegar
4 tablespoons chicken stock or water
¼ teaspoon each dried basil, oregano, thyme, rosemary
½ teaspoon dry mustard
Fresh ground pepper to taste

Combine ingredients. Refrigerate at least 1 day prior to using.

STRAWBERRIES ROMANOV

four servings (65 calories per serving)

1 pint fresh strawberries, stems removed, rinsed and halved
3 tablespoons brandy
2 tablespoons Grand Marnier
1 teaspoon corn-oil margarine
1 tablespoon fresh grated orange zest
1 pinch nutmeg

Arrange strawberries in 4 Champagne glasses; refrigerate. In small sauce pan, combine remaining ingredients. Cook over medium heat until mixture starts to simmer, about 1 minute. Remove from heat and carefully ignite with long match. Shake pan well until flames subside. Spoon 1 tablespoon of mixture over each portion of strawberries. Serve chilled.

EGG-WHITE OMELETTE WITH CHEDDAR CHEESE, MUSHROOMS, AND HERBS

one serving (85 calories per serving)

½ teaspoon corn-oil margarine
2 egg whites
¼ ounce grated low-fat Cheddar Lorraine cheese
½ teaspoon minced fresh chives
¼ teaspoon chopped fresh parsley
¼ teaspoon chopped fresh basil
1 tablespoon sliced fresh mushrooms

Melt corn-oil margarine in a small nonstick skillet over medium heat. Place egg whites, grated cheese, chives, parsley, and basil in small bowl. Beat with electric mixer until frothy, about 1 minute. Pour mixture into hot skillet. Sprinkle sliced mushrooms over top. Cook 4-6 minutes until firm and white. Sprinkle with additional chopped parsley and garnish with orange twist.

WHOLE-WHEAT PASTA PRIMAVERA

eight servings (262 calories per serving)

3 tablespoons olive oil
3 ounces pea pods
2½ ounces broccoli florets
4 ounces zucchini, ½-inch slices cut in half
3½ ounces cauliflower florets
¼ cup chopped onion
2½ ounces sliced sweet red pepper
2 cloves minced garlic
¼ pound halved cherry tomatoes
Pinch basil
Sea salt (optional)
Ground black pepper
1 pound whole-wheat spaghetti
¼ cup low-fat milk
½ cup low-sodium chicken consommé (prepared)
½ cup Parmesan cheese

In medium Teflon pan, heat olive oil, add all vegetables except garlic and cherry tomatoes. Stir vigorously over high heat until vegetables are tender-crisp, *(Continued on page 144)*

(Continued from page 143)

about 4 minutes. Add garlic, tomatoes, and seasonings. Stir for 1 minute; remove from heat.

Cook whole-wheat spaghetti according to directions on package. Drain.

In another Teflon pan, heat milk and chicken consommé. Add cooked spaghetti and Parmesan cheese, toss gently. Reheat vegetables.

Serve 1 cup of spaghetti in shallow soup plate, top with ¾-cup vegetable mixture. Garnish with sprig of fresh parsley.

Note: Leftovers can be successfully reheated in microwave oven.

SHRIMP WITH CUCUMBERS AND ALMONDS

four servings
(160 calories per serving, without ramen)*
(one-half cup ramen equals 70 calories)

½ pound medium shrimp, shelled, deveined
2 tablespoons white wine
¼ teaspoon sea salt (optional)
½ teaspoon fructose
2 teaspoons cornstarch
1 tablespoon sesame oil
1 large cucumber, skin on, quartered lengthwise, seeds removed, and cut into ½-inch pieces
2 scallions, sliced into 2-inch pieces
3 tablespoons sliced almonds, toasted

Combine shrimp, white wine, sea salt, fructose, and cornstarch. Let stand 30 minutes. Heat sesame oil in wok and stir-fry cucumbers 2 to 3 minutes. Push aside. Stir-fry shrimp for 2 to 3 minutes or until they turn pink. Return cucumbers to wok and heat for 30 seconds. Serve over steamed ramen (½ cup). Garnish with sliced scallions and toasted almonds.

*Ramen is a whole-wheat chinese noodle prepared similarly to pasta. Follow cooking instructions on package.

PETRALE SOLE EN PAPILLOTE

two servings (215 calories per serving)

1 tablespoon corn-oil margarine
1 tablespoon chopped shallots
¼ cup dry vermouth
12 medium mushrooms, finely chopped
1 teaspoon chopped parsley
Juice of 1 lemon
6 thin lemon slices
Freshly ground black pepper
2 5-ounce Petrale or other sole filets

Preheat oven to 375° F.

In a small sauté pan, melt margarine. Add shallots and sauté over medium heat until clear. Add vermouth and mushrooms and cook over low heat until most of liquid has evaporated, 5-7 minutes. Set aside to cool.

Cut 2 pieces of parchment paper or aluminum foil to size of 9-inch dinner plate. Lightly oil with pastry brush. Spread mushroom mixture over ½ of each piece of parchment paper, leaving 1-inch border around the edge. Place sole filets over mushroom mixture, and garnish each filet with 3 lemon slices and ground pepper to taste. Fold parchment paper over and secure edges by crimping. Place on nonstick or lightly oiled cookie sheet and bake 20 minutes. Serve as is, garnished with lemon wedges and fresh parsley.

MADRAS DRESSING

one and one-quarter cups
(15 calories per tablespoon)

1 cup plain low-fat yogurt
3 tablespoons low-calorie mayonnaise
2½ teaspoons curry powder
½ teaspoon Veg-It seasoning

Combine ingredients, allow to chill at least 2 hours before using. This dressing will keep up to 4 days under refrigeration. Serve over salads or use as dip for raw vegetables.

FETTUCINE ALLA MARINA

four servings
(267 calories per serving)

4 ounces medium fettucine noodles
8 ounces veal scallops
1 tablespoon corn-oil margarine
1 clove garlic, crushed
½ cup dry white wine
Juice from 1 lemon
¼ teaspoon hot pepper sauce (Tabasco)
3 medium shallots, diced
2 medium tomatoes, peeled, seeded, diced
1 medium cucumber, peeled, seeded, diced
¼ cup thinly sliced scallions
1 tablespoon Dijon mustard
2 tablespoons low-calorie mayonnaise
1 tablespoon fresh chopped basil or 1 teaspoon dried
Freshly ground black pepper to taste

In a medium saucepan with 6 cups boiling water, cook pasta noodles 6-8 minutes. Noodles should be tender, but still firm.

Pound veal scallops to ¼-inch thickness with mallet or rolling pin. Cut into thin strips about ½ x 2 inches in size. Set aside.

Heat corn oil in medium nonstick pan. Add crushed garlic and cook about 30 seconds. Add veal strips and stir-fry over medium heat 2-3 minutes. Add wine, lemon juice, hot pepper sauce, shallots. Stir, then simmer 6-8 minutes until most of liquid evaporates. Set aside to cool.

In large bowl, combine remaining ingredients. Pour veal mixture over this and toss well. Chill 1½-2 hours. Serve in bowls lined with purple cabbage leaves, garnished with fresh parsley or basil.

MUSTARD SAUCE

one and one-third cups
(23 calories per tablespoon)

1 tablespoon dry mustard
1 ounce boiling water
1 cup low-calorie imitation mayonnaise
¼ cup low-fat plain yogurt

In a small cup, mix mustard into boiling water to dissolve. Cool to room temperature. In a small jar, combine imitation mayonnaise, yogurt. Add mustard mixture, cover, shake well; refrigerate. Will keep up to 8 days under refrigeration.

CAROB-DIPPED STRAWBERRIES

(25 calories per strawberry)

Melt carob chips in a double boiler over very *low* heat. Dip strawberries half-way in the carob. Allow to cool on waxed paper. ▽

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style news

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TWO VERSIONS OF BUILT-IN TEXTURE: ABOVE, BENEATH A WHIMSICAL HAT, HAIR THAT'S BEEN "BUZZED" SHORT, THAT'S NEAT, SMOOTH—EXCEPT FOR THIS YEAR'S SPIKED BANGS, SLIGHTLY ROLLED, TEASED. (BY LOUIS ALONZO FOR NUBEST)…THE CHARM OF THE TEXTURED BOB, RIGHT, AT BAM KOLLEIGE, TOKYO—LAYERED, SLIGHTLY PERMED.

TOOLS, TRICKS

Trend among hair-appliance makers: faster, easier-to-follow information as products get more sophisticated. Meeting this consumer need: Sunbeam—with their innovative on-counter selector explaining how to choose and use their new made-to-travel Perfect products….New tool for fullness, not curl: Clairol's Body Builder….Healthful ways to dry/style hair without heat: "solar foil," wrapped around hair with mousse, sculpting spray or lotion, traps and distributes natural body heat (Paul Mitchell's Jewell Setter, salons only)…At the Cassandre 2000 Salon, L.A., "frictional drying": apply mousse to hair, then rub hair with palms with a circular motion; speeds drying, emphasizes layers.

"Always see a stylist who *knows* your hair…If you're trying out a new person, let him/her do your hair at least once before asking for a change of style"—Katia, Jean-Marc Maniatis, Paris.

"A hairstyle is not fashion…it is a personal statement," says Paris's Alexandre—still thought of, among European stylists, as one of the best and most influential, and who, this year, was responsible for hair at eight collections: Yves Saint Laurent, Chanel, Ungaro, Givenchy among them (above, his sleek ponytail for Karl Lagerfeld).

"You must know who the woman is before you arrive at a hairstyle," says Alexandre. 'A woman must be able to wear her hair as she does her clothes—the style must suit her perfectly."

Key: Versatility

What we're hearing about more and more from top stylists here and in Europe: their interest in helping a woman minimize her styling attention as well as her visits to the salon, in giving cuts that have maximum style built in—especially for women who want neat, sophisticated hair for day, with the potential for a fuller, freer look. "You don't want to cut to a particular style anymore but to a sense of style that will develop, have many appreciable stages as it grows out," says Christiaan.

How this translates: in techniques that involve cutting underlayers of hair, that subtly break the line of a cut…mixing textures and lengths, says Geri Cusenza, Cassandre 2000 Salon, L.A., "to mess up hair's line a bit, add more surface interest, more versatility." Some ways: Cutting very short "points" near the roots to hold shape (Romain, Patrick Alès, Paris)…or cutting hair "on the bias" so it can be teased without damage.

Though she privately wears one of six wigs, Swedish-born model Jenny O is known worldwide for her startling bald head. The result of a hormone deficiency since age four, her condition no longer embarrasses her; and she has turned it to her advantage—starring on runways, magazine covers.

Photo above ARTHUR ELGORT, fashion and accessories Chanel, photos below left and right, ROXANNE LOWIT

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The Menswear Phenomenon

WHY IT'S STRONGER THAN EVER . . . AND SHOWS NO SIGNS OF LETTING UP

BY KATHLEEN BECKETT

For several seasons now, menswear has been one of the most pervasive—and most applauded—looks to come down fashion runways around the world. In the fall collections, Milan was virtually overwhelmed by an endless parade of tailored overcoats and trenchcoats, especially at Giorgio Armani, the designer many consider to be the "master of menswear." In Paris, menswear collections ran the gamut from Jean-Paul Gaultier's offbeat interpretations—baggy pants, charming little vests from his men's line—to Yves Saint Laurent's more classic jackets and trousers. Back in New York, everyone from Anne Klein to Calvin Klein offered enough extravagantly cut "boy" coats and pleated trousers in menswear fabrics to fill a football stadium this fall. And everywhere, shoes are tied and flat, so there is no mistaking the menswear message. Underneath it all, there are now other menswear options: Jockey International's undershirts, Calvin Klein's briefs, and, at Tous les caleçons in Paris and SoHo, colorful boxer undershorts that often substitute for sport shorts out-of-doors.

What's particularly striking and intriguing about menswear is the wholehearted way it has been embraced by women, the way it strides confidently down both runways and city streets with equal frequency, the way it has transcended fashion influence to become fashion reality. Women in all parts of the country, from all walks of life, in all economic groups have adopted menswear in one form or another. A lunchtime stroll around the business district of any city will reveal that a pinstripe suit with skirt and bow-tied foulard blouse is the prevalent outfit for many working women. Outside the business world, men's departments and men's stores are reporting that their customers are, increasingly, women—buying shirts and sweaters for themselves.

It appears as if menswear for women is a phenomenon of the 'eighties—one that, closer inspection reveals, has been brewing for years.

The prevalence of menswear dressing in the workplace is one such tradition based on a time-honored fact: Men head the world of business, and at this point the only precedent for women who operate in that world is the dress code men have established—tailored clothes topped with a jacket. Today as more and more women, often by necessity rather than by choice, are working, they consequently are tailoring their wardrobes and their images to that fact.

A decade ago John Molloy's book *Dress for Success* proffered the grey flannel suit—with skirt—as proper attire for the female executive. Since then, it has become the female "power suit," the preferred if not requisite uniform. And, despite possible boredom with wearing a "uniform"—and irritation at its symbolic capitulation—the look makes sense for the majority of women who work.

As Alison Lurie notes in *The Language of Clothes*, when having babies was a woman's primary goal, fashion helped her achieve success. The bosomy, bustled dresses of the Victorian era and the tight skirts and pointed bras of the postwar years accentuated the female anatomy and heightened a woman's sexuality, focused on her ability to attract men.

Now, however, as more and more women enter the work force and head up households, they want to and need to have jobs, not babies. They want clothes that will help men focus on their mental prowess, not their physical attributes. The "armor" of a grey flannel suit, or the more stylish appeal of Giorgio Armani's or Ralph Lauren's updates does the job.

As financial writer Jane Bryant Quinn said in one of our recent issues, "You want people to listen to what you say rather than look at what you wear." To be good at a job requires attention to the business at hand, not to the vagaries of fashion. As Lurie points out, a male employee who pays slavish attention to the width of his ties, lapels, and pants legs might be viewed as unstable or, at best, capricious and vain by his colleagues and superiors. Likewise, a woman who tries to take the trendiest fashion to the office is guaranteed to raise eyebrows and questions about her seriousness about the job.

The adaptation of a man's way of dressing offers another advantage for a woman—ease in getting dressed. As newspaper editor Nancy Newhouse said recently in these pages, "Men don't have to have an innate fashion sense to look good—they can just pick the color suit it will be today." Whirlwind mornings getting the children ready for school and oneself ready for the office afford little remaining time or energy for decisions on dress. Like a man, a woman who can put on a suit and be dressed attractively and appropriately for the day ahead is, indeed, ahead of the game.

When it comes to off-the-job dressing, menswear remains one of the strongest influences around. A whole world of active sports dressing—sweatsuits, track shorts, and T-shirts, borrowed from a man's locker room and now considered unisex—has developed, as keeping in shape has become a necessary pursuit or even a religion for aging baby boomers.

Unisex dressing reached its peak in the 1960s, when the sexual revolution and political discontent broke down all kinds of barriers, when most authorities and mandates were questioned and many toppled. Dress codes were included in the dismantling, and many men and women started to dress out of the same closet. As Michael and Ariane Batterberry point out in *Mirror, Mirror: A Social History of Fashion*, it was a liberating time for both sexes. Women could get out of confining skirts and wobbly high heels, into free-striding pants and sneakers. Men could replace the sterility of a white shirt with the colorful embroidery of a peasant shirt, and paint the lily by adding beads. The clothes themselves became neither a man's nor a woman's—they were interchangeable. At times they hearkened back to another era (with velvet knickers and billowy poet's blouses), or looked ahead to a future one (with the "space-age" jumpsuits and helmets of Courrèges), or captured the here and now in the T-shirts, jeans, and army-surplus jackets worn for protest rallies, classrooms, and rock concerts.

The sexual revolution . . . broke down all kinds of barriers—dress codes included . . .

The music and musicians of the day, who figured so importantly in capturing the dreams and desires of a generation, captured the new way of dressing, too. The Rolling Stones cavorted, in concert and on album covers, in floral shirts and tight hip-huggers; the Beatles and their maharishi blazed a trail to the meditation and the caftans of Eastern cultures.

Today, unisex dressing is referred to as androgynous, and still stems from a continuing breakdown of barriers and the status quo. Again, it appears at its most striking, if not outrageous, in the world of music. The tank tops and slidey sweatshirts—along with the "dancing"—of Jennifer Beals in the movie and music videos from *Flashdance* are interchangeable with those of Kevin Bacon in *Footloose*. Culture Club's flowing-locked and heavily made-up Boy George has embraced a post-peasant form of ethnic dress—that of a Hassidic *(Continued on page 164)*

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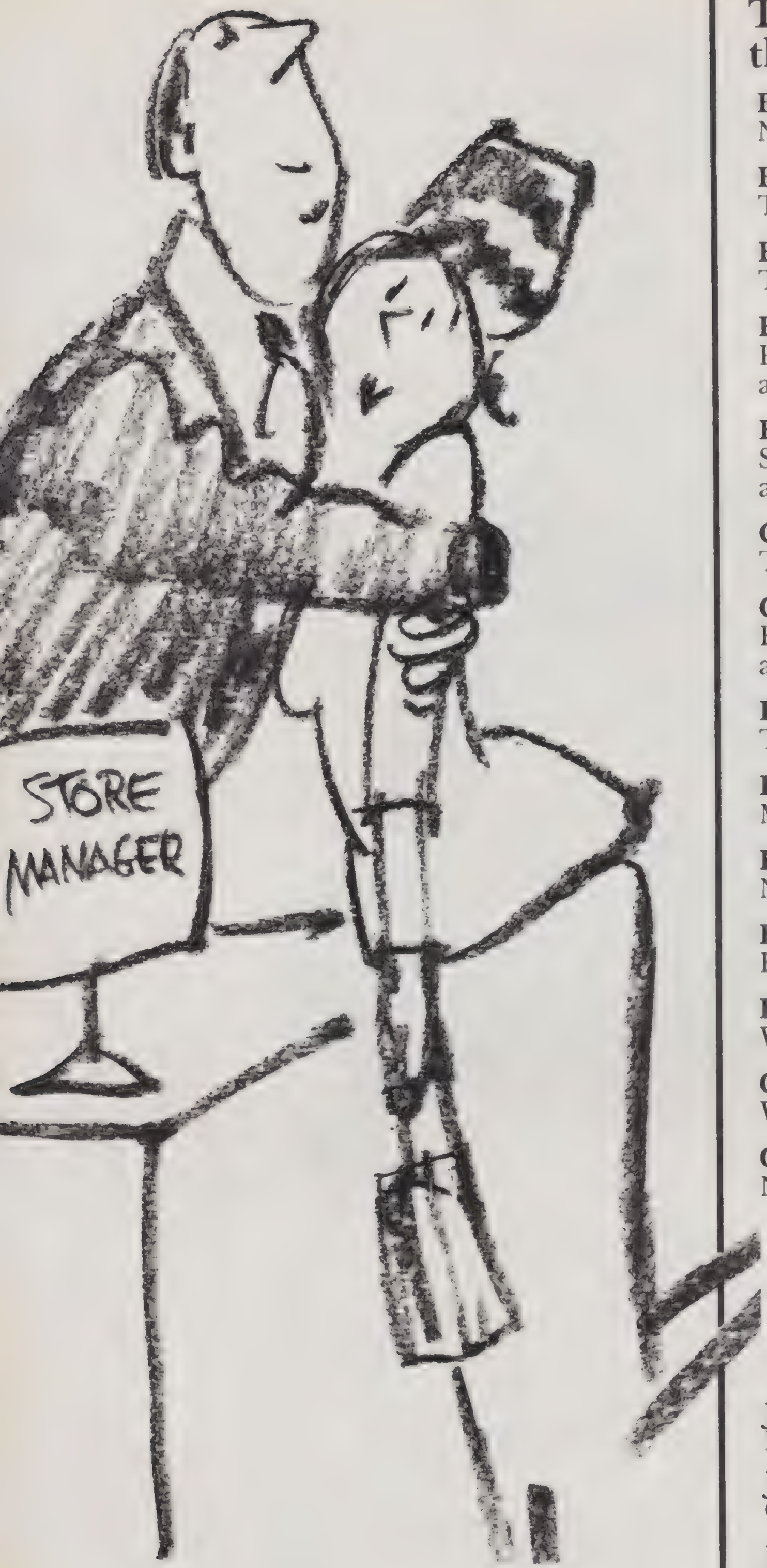

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MENSWEAR . . .

(Continued from page 156)

Jew or a geisha girl (the latter, so convincingly he was refused entrance through French customs when officials could not believe he was a man). The T-shirt—slashed, rolled, cropped—and black leather turn up on everyone. Even the "plaid suit" catalogued by the Batterberrys in a list of 'sixties unisex outfits appeared in its bold black-and-white glory on crewcut Annie Lennox, lead singer of Eurythmics, on their latest U.S. tour. The oversized shapes of the Japanese-inspired designers are sometimes favored by Duran Duran (the group many prophesy will be the next Beatles), who carry cross-dressing further with quite definite, yet quite attractive, makeup.

On the streets, from New York's East Village to London's Kensington High Street, boys and girls, men and women sift through the same clothing racks in the cities' hottest boutiques. Chances are they're all in tweedy, single-breasted overcoats, with black berets, Ray-Ban sunglasses, neon anklets, and the gargantuan tasseled scarves of the Middle East (in the black-and-white pattern of the P.L.O.; the red-and-white of the Bedouins).

In a more classic vein, more and more women are looking to the men's departments for their own Shetland sweaters and polo shirts, or opting for the oversupply of designed-for-women equivalents. The result, again androgynous, is a look of all-American, well-bred quality.

The classic appeal of menswear is, in fact, based on a real difference in quality. Men's clothing is acclaimed for its expert tailoring, attention to detail, and durability of design and fabrication, generally at a lower cost. It is made to last, in part, because few men are inclined to change their wardrobes each season.

In the 1970s, many manufacturers of men's clothing—Stanley Blacker, Arthur Richards—started women's lines, as one has explained, to provide women with "good tailored clothes" and "better quality fabrics." Since then, more men's manufacturers and designers have started women's lines as more women demand more in return for their fashion dollar. This demand resulted in what used to be called "investment dressing," and continues to make sense as women bank on clothes that stand up to time and trends.

Concern about money these days offers another reason for the rise in popularity of menswear. Throughout history, in difficult economic periods—which, although indicators are improving, we find ourselves in now—clothing has become more somber, more greyed and muted, as men's clothing traditionally has been. The Depression of the 1930s and the WW II years of the 1940s popularized a subdued, no-fuss, simple-lined greyed suit, for women as well as men, that resurfaces in the recession-prone 1980s.

Other historical associations with men's clothing help to explain the phenomenon today. Ever since Amelia Bloomer and her "fellow" suffragettes donned bloused pants under their knee-length skirts, menswear dressing has suggested a daring, even a revolutionary spirit—echoed in the 1960s protest days by blue jeans, as Anne Hollander points out in *Seeing Through Clothes*.

Coco Chanel added a stylish appeal in the 1920s when she popularized wearing pants, and her lover's tweed jackets, and kicked off the "garçonne" look—short hair, pleated trousers, tuxedo jackets and bow ties. The look was originally considered "amusingly perverse," as recorded by photographer Jacques Henri Lartigue, sported only by the young and the shocking, until Chanel added the feminizing element of chain after chain of jewelry and broadened the appeal.

The great beauties of the following decade—Marlene Dietrich, Katharine Hepburn, Greta Garbo—lent more glamour and sophistication to wearing trousers and double-breasted jackets. Yves Saint Laurent, who has always had a menswear element in his collection, explained in one of our recent issues that some of the inspiration for his signature designs—the "smoking," the trouser suit—stems from a favorite photograph of Marlene Dietrich in a man's jacket and pants, leg up on the running board of a car, beret pulled down over one eye. You can see the same influences on Armani, page 343.

In 1953, *Vogue* introduced women to men's-store shopping when we showed a model in a pink Brooks Brothers' shirt. It put the stamp of approval on the fashion value of men's clothing for women. One magazine also credited it with providing "the real spark that ignited Brooks's move into women's wear"...and women's move into Brooks and other men's stores.

That Brooks Brothers' shirt still appeals today. The overscaled proportions and authoritative lines of men's clothes give the wearer a look of dash and swagger, power and assurance. And, as the population ages, a menswear cut offers another boon: a way of staying in style for a figure that no longer can, or should, be part of certain other fashion trends.

But an easy fit can be taken too far. When the jacket becomes too oversized, the sweater too big, another message is delivered: Alison Lurie calls it the helpless cuteness of a little girl playing dress up, characterized by the Annie Hall look, or today by some of the more outrageously overscaled designs coming out of Japan. It's a look with all the charm of a tomboy at play—not of a powerful executive at work, or a confident woman at ease.

The donning of a man's sweater or jacket might also remind us of earlier days when we borrowed a brother's or boyfriend's in admiration and affection. It might, as one psychiatrist has suggested, "re-create a closeness to the father": often a woman's first symbol of the authority that she might hope to assume every time she opts for menswear dressing.

As we look ahead to the coming seasons, menswear for women shows no signs of abating; and, knowing the reasons behind its steadily increasing popularity, there's no reason why it should. ▽

bloomingdale's
BY MAIL LTD.

BEAUTY ASSETS

Welcome to a fascinating investment opportunity. Explore a new experience as you test, sample and indulge in a prospectus of winners from the world's most famous cosmetic companies. Many, although not all, of these beauty assets are trial sizes or samples and may be marked as such. We include them so you can have the fun of trying many new beauty items at minimum investment. Everything is available only through mail orders, we cannot take phone orders.

1

CALVIN KLEIN. The scent is unmistakably Calvin Klein. Provocative, timely, spirited and romantic. Here, we offer you a unique trial size Eau de Toilette at a price that affords you the pleasure of wearing this signature fragrance. ¼-oz. #330001 **5.00**

2

VERSACE reaches beyond the expected in creating his scent called, aptly enough, Versace. Elegant florals mingled with warm woodsy and mossy notes make it, in his words, "all that a woman is. . .and is to be." How romantic, how Italian. ¼-oz. Eau de Toilette,
#330002 **5.00**

3

HALSTON CLASSIC. From the designer who knows how to add a touch of magic to everything he creates. A perfume, with a woodsy scent reminiscent of the natural wilderness, that stirs the soul. Actively playful, you'll feel like frolicking before, and after, the sun sets. Miniature replica size, an 8.00 value*,
#330003 **3.00**

4

TEA ROSE EAU DE TOILETTE. Inside a charming replica of a perfect rose in bloom is ⅛-oz. of the most captivating of single florals. For collectors of the rare and beautiful and everyone who exults in unpretentious scent. In satin quilted pouch with funnel for refilling,
#330004 **8.50**

5

MISSONI. The sensuous fragrance, born of fashion. It sizzles with the celebration of individual style. Totally one-of-a-kind. Experience the joy of Missoni, 1-oz. Eau de Toilette encased in black.
#330005 **5.00**

6

GERMAINE MONTEIL BREAKTHROUGH
Supplegen Firming Action Moisture Lotion contains 26 special ingredients to nourish cells, act like magnets retaining moisture deep-down and work to lift and firm from within. See for yourself. Get ½-oz. trial size,
#330006 **3.50**

*Value determined by price of regular in-line merchandise of larger sizes.

SURPRISES

7

WITH PLEASURE BY CARON. Experience one of the world's most treasured fragrances. Exclusively at Parfums Caron, Paris and Bloomingdale's, this haunting, delicate blend of hyacinth, lily-of-the-valley and rose sparked with musk is the hallmark of some very great and glorious ladies. Eau de Toilette miniature, #330007 **6.50**

8

BLOOMIE'S OWN PINK CHAMPAGNE BUBBLE BATH. This is real luxury—bathing in all these frothy bubbles. A real mood elevator, too. Buy in quantity and share the fun with friends. 20 ounces of bright pink bubble bath in an elegant black and pink replica of a real champagne bottle, #330008 **5.00**

9

SCHERRER. A fragrance epitomizing the European refinement for which Jean Louis Scherrer, the designer, is noted. Experience the exuberance of the French with ¼-oz. solid perfume in a chic, black mirrored compact with velvety pouch, #330009 **6.50**

10

PARFUM ATOMISEUR FROM AMUN. A 45.00* value and one of the best ways to pyramid your popularity. At this low, trial size price, you can treat yourself and your friends to several .3-oz. sprays. Amun evokes the exotic mysteries of Ancient Egypt. Another great by-mail offer #330010 **6.50**

11

PANTENE COMPLETE HAIR CARE. How about this? Four Pantene paragons for great hair in sizes small enough to take with you, anywhere. Included are 1-oz. sizes Shampoo de Pantene, Non-Aerosol Hair Spray, Treatment de Pantene and 2-oz. Creme Conditioner. All 4, a 4.65 value* #330011 **3.00**

12

LE DOME DRIES NAILS
Why waste time? Why ruin your manicure or pedicure? In no more than two minutes per coat, this ingenious little invention dries your polish in its original state of perfection. How practical. Takes one 9-volt battery (not included), #330012 **16.50**

13

LE TEMPS D'AIMER by famed French movie star Alain Delon. The time to love. . . is today, tomorrow, forever. Now your time to love is beautifully expressed in fragrance form —Le Temps D'Aimer—as romantic as France, as soft and warm and special as love. Imported from France, 1-oz. Eau de Toilette Atomiseur, #330013 **8.50**

14

GET ORGANIZED. It's so handy having cotton swabs and cotton balls within sight and easy reach. Also, by storing them in this aesthetically pleasing and durable Lucite® holder, they will be housed in a dust-free environment. How neat. How clean. Use it in your bath or boudoir. The dual organizer, not filled #330014 **7.50**

*Value determined by price of regular in-line merchandise of larger sizes.

CELEBRATE

15

A TEMPTING TRIO FROM MADELEINE MONO. This high priestess of fashion color has conjured up three in colors-to-remember for summer-savvy lips, eyes and nails. Eye shadow in Golden Pisces with lipstick and nail polish in Hidden Sin. #330015 **6.00**

16

ARPEGE BY LANVIN. A luxuriously classic blend of romantic elegance and subtle sensuality that evokes the unexpected any place—any time. Wear it often, wear it well. And keep it close at hand with this purse size natural spray filled with ¼-oz. of pure perfume. Now count the savings. Refillable Perfume Spray, a 50.00 value* #330016 **10.00**

17

COVERMARK® STIK BY LYDIA O'LEARY. Don't like dark circles, freckles and blemishes? Turn them into no-shows so easily with this concealer, a perennial favorite. Waterproof, too. Now that you can have it for half price, do cover your needs for home, office and travel kit #330017 reg. 6.00 **3.00**

18

GALANOS. The glamorous, glorious fragrance created by the Coty-award winning designer. Fashioned with taste and originality. The best of nature elevated to the sublime—that's the essence of Galanos. ¼-oz. Eau de Toilette #330018 **5.00**

19

DERMAGE APOGEE maximum moisturizing emollient is the high point in the search for younger looking skin. Designed by dermatologists and plastic surgeons, it accelerates cell renewal, counteracts stress and lost elasticity. A 1-oz. reg. size is 27.50. Now ½-oz. #330019 **6.50**

20

MOLINARD DE MOLINARD From its own replica of the Lalique perfume bottle to the last seductive drop of sophisticated fragrance, Molinard de Molinard carries a special aura of drama and luxury. A little mysterious. A lot assured. Exquisitely feminine. And so much for so little. ¼-oz. Eau de Toilette, #330020 **6.00**

21

ALGEMARIN FOAM BATH should head your "most wanted" list. The natural sea algae foam bath softens and cleanses the skin as it delights you with a raft of bubbles. 25 packets for 25 luxurious baths or, if you prefer, showers. So easy to take on your travels. A 10.50 value* #330021 **5.00**

22

PARFUM ATOMISEUR FROM PAVLOVA. Open your heart to summer with a romantic perfume inspired by the legendary prima ballerina. Its beautifully orchestrated notes are as graceful as a pas de deux. Send for the .3-oz. spray and enjoy the company of a brilliant star. A 45.00 value*, #330022 **6.00**

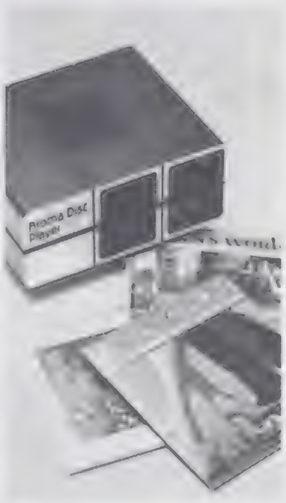
*Value determined by price of regular in-line merchandise of larger sizes.

SAMPLING

23

RAZOR/TOOTHBRUSH TRAVEL COMPACT BY JACQUES SOUSTEIL, PARIS. These personal care items fold neatly into a slim, pocket size, oval shell and stay ever ready to flip up when needed. Razor takes standard disposable cartridges, #330023 **6.50**

24



CHARLES OF THE RITZ AROMA DISC PLAYER™ Just slip a long playing Aroma Disc™ into the Aroma Disc Player™ and enjoy the uniquely fragranced ambiance that is instantly diffused and continuously maintained. Choose from: A Dozen Roses(16), Seduction(32) or Man's World(48). Aroma Disc, each **4.00** Aroma Disc Player #330101 **20.00**

25

HYDRO-MINERALI SKIN REVITALIZING EXTRACT FROM BORGHESE helps restore skin's vibrancy, resiliency and luminosity. Use alone or under moisturizer for maximum care day or night. The regular 1¼-oz. size is 25.00—but now you can try this ¼-oz. 330025 **5.00**

26

INDIAN EARTH. The sophisticated means of achieving a sun-kissed look. Only here can you find the famous miniature terra cotta cachepot filled with an approximate 90 day supply of natural Indian Earth powder. Fluff it on face, lips, nails or all over with the special little puff that's included, #330026 **6.00**

27

VITALEYES for instant beauty and soothing relief from a host of little miseries that can affect the eyes. Place it in the fridge or freezer to chill, then use to refresh and soothe tired, puffy eyes and ease away headaches or tension. Vitaleyes may also be used warm to soothe sinuses, allergies and head colds. Travel case included. #330027 **15.00**

28

KEORA. Jean Couturier awarded us the privilege of introducing this memorable fragrance to the U.S. And our customers adored it! Now, for devotees and adventurous spirits alike, a specially priced travel size of this exotic and sensuous Paris-born scent. ⅛-oz. Eau de Toilette, #330028 **3.00**

29

HALSTON NIGHT PERFUME Yes, real perfume in a collectible miniature replica of the Halston Night bottle. Inside is Halston's urbane, sophisticated fragrance which evokes mystery, fantasy and romance. If you want this to be a year of nights-to-remember, we urge you to consider this enticement, a 25.00 value* #330029 **6.00**

30

JORDACHE BRIGHT EYES. A boxed rainbow for your eyes. Eye shadow in aqua, lilac, purple, yellow, blue and pink, 3 applicators, a lighted mirror and its batteries too—all you need to design the fashion look of the year #330030 **7.50**

*Value determined by price of regular in-line merchandise of larger sizes.

		PRICE	QTY.	TOTAL $
1 CALVIN KLEIN EAU DE TOILETTE	#330001	5.00		
2 VERSACE EAU DE TOILETTE	#330002	5.00		
3 HALSTON CLASSIC PERFUME	#330003	3.00		
4 TEA ROSE EAU DE TOILETTE	#330004	8.50		
5 MISSONI EAU DE TOILETTE	#330005	5.00		
6 MONTEIL FIRMING MOISTURE LOTION	#330006	3.50		
7 WITH PLEASURE BY CARON	#330007	6.50		
8 BLOOMIE'S BUBBLE BATH	#330008	5.00		
9 SCHERRER SOLID PERFUME	#330009	6.50		
10 AMUN PARFUM ATOMISEUR	#330010	6.50		
11 PANTENE COMPLETE HAIR CARE	#330011	3.00		
12 LE DOME NAIL DRYER	#330012	16.50		
13 LE TEMPS D'AIMER BY ALAIN DELON	#330013	8.50		
14 LUCITE DUAL ORGANIZER	#330014	7.50		
15 MADELEINE MONO TRIO	#330015	6.00		
16 ARPEGE BY LANVIN PERFUME SPRAY	#330016	10.00		
17 LYDIA O'LEARY COVERMARK STIK	#330017	3.00		
18 GALANOS EAU DE TOILETTE	#330018	5.00		
19 DERMAGE APOGEE MOISTURIZER	#330019	6.50		
20 MOLINARD EAU DE TOILETTE	#330020	6.00		
21 ALGEMARIN FOAM BATH	#330021	5.00		
22 PAVLOVA PARFUM ATOMISEUR	#330022	6.00		
23 RAZOR/TOOTHBRUSH SET	#330023	6.50		
24 AROMA DISCS—How many? 16__,32__,48__	#3301	4.00		
24 AROMA DISC PLAYER	#330101	20.00		
25 BORGHESE SKIN REVITALIZING TONIC	#330025	5.00		
26 INDIAN EARTH POWDER	#330026	6.00		
27 VITALEYES	#330027	15.00		
28 KEORA EAU DE TOILETTE	#330028	3.00		
29 HALSTON NIGHT PERFUME	#330029	6.00		

		PRICE	QTY.	TOTAL $
30 JORDACHE BRIGHT EYES	#330030	7.50		
31 PUIG OF BARCELONA SOAPS	#330031	2.00		
32 MEN'S COLOGNE SIX-PACK	#330032	12.50		
33 MOUTHBRUSH	#330033	15.00		
34 CORIANDRE PERFUME	#330034	6.00		
35 VITABATH GELS	#330035	7.50		
36 RIVIERA RED GROOMING COLLECTION	#330036	15.00		
37 STENDHAL'S G. SEN MOISTURE CREME	#330037	6.00		
38 BLOOMIE'S BRUSH KIT	#330038	10.99		
39 ARMANI BELLISSIMO PERFUME	#330039	8.50		
40 BELIZA NAIL TOUCH-UP PENCIL	#330040	7.50		
41 DIANE VON FURSTENBERG LIPSTICK	#330041	4.00		
42 LANCRAY BODY CARE REGIMEN	#330042	6.00		
43 CLIENTELE—Circle:	#330043 or #330055	6.00		
44 THE ULTIMATE MAKEUP PENCIL BOX	#330044	17.50		
45 BLOOMIE'S OWN SOAPS	#330045	9.50		
46 JANET SARTIN LIP SARTINIZER	#330046	5.50		
47 EVIAN MINERAL WATER ATOMIZER	#330047	2.50		
48 GIVENCHY HAIRDRYER	#330048	10.00		
49 CHARLES OF THE RITZ LASH BUILDER	#330049	3.00		
50 PAMPERED FOOT	#330050	8.50		
51 MONTEIL LIPSTICK/NAIL LACQUER	#330051	5.00		
52 ISADORA PERFUME SPRAY	#330052	7.50		
53 BLOOMIE'S POST CARD SOAPS	#330053	4.99		
54 7 SCENTS	#330054	15.00		
			MERCHANDISE TOTAL	
			TAX: Shipments to VA-4%, to NY-applicable tax	
			POSTAGE/HANDLING	2.50
			ORDER TOTAL	

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Item(s) _____

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FOR INQUIRIES ON ORDERS ALREADY PLACED:

Call: **(703) 389-8148**. No collect calls please.

Or write: Customer Service,

Bloomingdale's By Mail Ltd., 115 Brand Road, Salem, VA 24156

URGES

31

PUIG OF BARCELONA SOAPS. Send for the enchantment of summer's prettiest garden. These three guest size soaps come in soft shades and three charming scents—honeysuckle, tuberose and mimosa. They're perfect gifts, too. A 5.00 value*, #330031 **2.00**

32

SIX-PACK FOR HIM. We choose these six colognes for men because they are, in our opinion, among the world's best. Nino Cerruti, Jacomo de Jacomo, Eau de Cologne Hermes, Azzaro, Alain Delon and Rothschild. Miniature replica bottles. #330032 **12.50**

33

MORE THAN A TOOTHBRUSH it's the mouthbrush from Radius D.D.S. 3,500 soft, tiny bristles leave the entire mouth thoroughly clean and fresh; the important gum area gently stimulated and massaged. Comes with stick-on wall holder and silver travel pouch. Ivory, #330033 **15.00**

34

CORIANDRE PERFUME BY JEAN COUTURIER. Subtle. Sophisticated. Lingering. A master fragrance from a celebrated savant of taste and design that's as fascinating as a year in Paris. ¼-oz. perfume in a deep green malachite-toned purse atomizer. A 27.00 value*, #330034 **6.00**

35

VITABATH all ways. Look forward to immersing yourself in the Vitabath experience in every one of its superlative scents: Pine, Rose, Lemon and Vita-Europa. All four versions of the famous bath and shower gel come in unbreakable travel sizes, a 10.00 value* #330035 **7.50**

36

THE RIVIERA RED COLLECTIONS FROM JACQUES SOUSTEIL, PARIS. Chic, casual on-the-spot coping for hair that's been blown by the wind, drenched by the waves or tousled by tennis. Four bright red grooming tools—1 comb, 1 mirror, 2 Crazy Crab clips—in a clear, zip-top vinyl travel purse. Made in France. #330036 **15.00**

37

ANTI-DESHYDRATANTE G. SEN CREME FROM STENDHAL. A unique golden cream rich in vitaminized oils, ginseng, collagen and *moisture. Reaches deep down* to restore and revitalize dry skin. Adds softness and suppleness. Supplies intensive rehydration to sun-parched skin. 1-oz., a 30.00 value*, #330037 **6.00**

38

BLOOMINGDALE'S BRUSH KIT. Our exclusive kit of twelve talented specialists in the art of shaping, shading, blending, contouring and applying all the right colors to *all the right places. All natural* bristles. All labeled as to usage. Now less than 1.00 each. Delivered in a black and red fold-over vinyl case with bloomie's logo #330038 reg. 15.00 **10.99**

*Value determined by price of regular in-line merchandise of larger sizes.

SPLURGES

39

AHHH, ARMANI. Giorgio Armani bellissimo perfume —animal, spiritual...fresh and spicy. In a sleek black and golden special edition presentation holding ¼-oz. pure perfume, the bare essence of Milanese style. And you save lots of lire—this 50.00 value* is offered here and only here #330039 **8.50**

40

NAIL COLOR TOUCH-UP EXCLUSIVELY OURS FROM BELIZA. This ingenious corrector pencil is filled with a special nail polish remover that releases with the touch of its felt tip—and presto!—your nail polish errors are instantly erased. Includes 3 tips #330040 **7.50**

41

LUSCIOUS LIPSTICK by Diane Von Furstenberg keeps your lips in sync with fashion. A frosted ambrosia with a formula that is rich, creamy, non-irritating...and what staying power! Again, Diane proves color is her forte, #330041 reg. 8.50 **4.00**

42

PREMIER BODY CARE FROM ISABELLE LANCRAY Exclusive to Bloomie's: the acclaimed formulations of one of the most prestigious skin care lines in the world. Imported from France, her famous regimen for a smooth, supple body includes: Exfoliating Body Scrub, Moisturizing Soothing Lotion and Satin Firming Cream. The 3-piece kit #330042 **6.00**

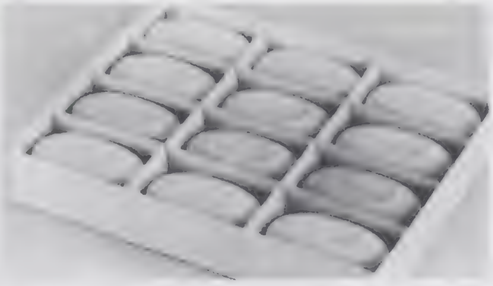
43

CLIENTELE'S FORMULA FOR BEAUTIFUL SKIN includes fat and oil-free Moisture Concentrate for blemish free skin, Surface Refining Lotion for improved texture and Gentle Cleansing Bar for deep pore cleansing. Bonus: trial size Wrinkle Treatment. Choose: normal/oily #330043, or normal/dry sensitive #330055
A 25.00 value* **6.00**

44

OUR OWN ULTIMATE PENCIL BOX contains 12 luscious kohl makeup pencils to give you an ultimate choice from rich black to pale white. A brilliant beauty idea from Over The Rainbow that lets you line, define, shade, color and create like a pro. A 60.00 value* #330044 **17.50**

45



BLOOMIE'S OWN SOAPS. An assortment of our own hand-sized cakes with the famous Bloomingdale's logo on each. Hard-milled for long lasting freshness in blue(hyacinth), pink(rose), yellow(verbena) and beige(sandalwood). The dozen assorted soaps #330045 **9.50**

46

JANET SARTIN'S LIP SARTINIZER just might be the first and last word in lip beauty because it can be worn under or over lipstick. Absorbs quickly to keep lips soft, smooth and supple when applied at night or under makeup. Over lip color, it protects and intensifies shine. ⅛-oz. #330046 **5.50**

*Value determined by price of regular in-line merchandise of larger sizes.

SERENDIPITY

47

EVIAN MINERAL WATER An atomizer filled with pure mineral water sprays a fine mist over the face and neck. Use it to moisturize, cleanse, purify and even set your makeup (a technique used by professional makeup artists). During the day, reach for a spritz for a refreshing uplift. 1.7-oz., a 3.80 value*, #330047 **2.50**

48

TRAVEL-AIRE HAIRDRYER, PARFUMS GIVENCHY. An essential for world travellers: 2-speeds, 1000 watt power, internationally adaptable 120/240V, fold-down handle, on/off switch, long cord, leathery custom travel pouch and a one year guarantee. White #330048 **10.00**

49

CHARLES OF THE RITZ INSTANT LASH BUILDER How can anything that makes your lashes look so gorgeous also save you money? Thank Beauty Assets. Now hear this: Instant Lash Builder adds length, thickness and color. Won't smudge or flake. Makes even skimpy lashes look lush and lavish. Terrific! Black mascara, a 6.00 value*, #330049 **3.00**

50

PAMPERED FOOT. Know the joys of winning over the calloused agonies of the feet. Get the unique silicon-carbide friction sole, the safe and effective way to remove rough skin and smooth feet to perfection. Only by mail can you get it filled with a 1-oz. trial size of non-greasy Callous Control Lotion #330050 **8.50**

51

SUMMER STUNNERS BY GERMAINE MONTEIL. One for lips and one for nails. Both in sheer, shimmery, summery shades of muted copper. Specifically: Super Moist Lipstick in "Forever Amber" and Lasting Nail Lacquer in "Golden Raisin." What a way to set off a tan! Lipstick and Nail Lacquer, a 13.50 value*, #330051 **5.00**

52

ISADORA PERFUME SPRAY An intriguing tapestry of rare and exotic ingredients gathered together from around the world. Blended and bottled in France, the scintillating sensuality of this exquisite fragrance is presented here in a black enamel purse spray. ¼-oz. perfume, a 35.00 value*, #330052 **7.50**

53

POST CARD SOAPS. Very French and exclusively ours. Six luxurious guest size soaps scented with our popular Sandalwood and boxed with stunning French post cards sent to us from the Archives of Paris. When the soaps are gone, the scented box becomes an artful stash. Let us select the Post Card Box for you. #330053 orig. 8.50 **4.99**

54

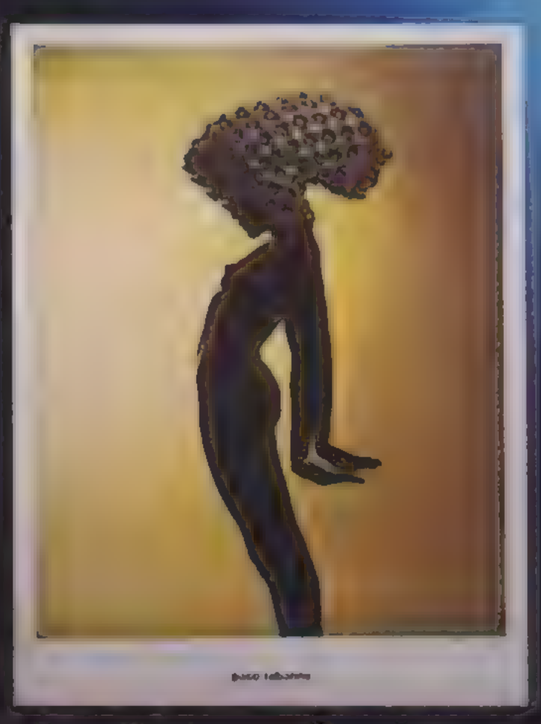
NEW LINE-UP: 7 SCENTS. Our exclusive fragrance miniatures featuring our newest collectibles. . . Azzaro Pour Femme, Nocturnes de Caron, Cabochard by Gres, Silences by Jacomo, L'Interdit by Givenchy, Madame de Carven and Mētāl by Paco Rabanne. #330054 **15.00**

*Value determined by price of regular in-line merchandise of larger sizes.

FROM FOUR OF THE WORLD'S MOST RENOWNED HOUSES ...TO A FIFTH

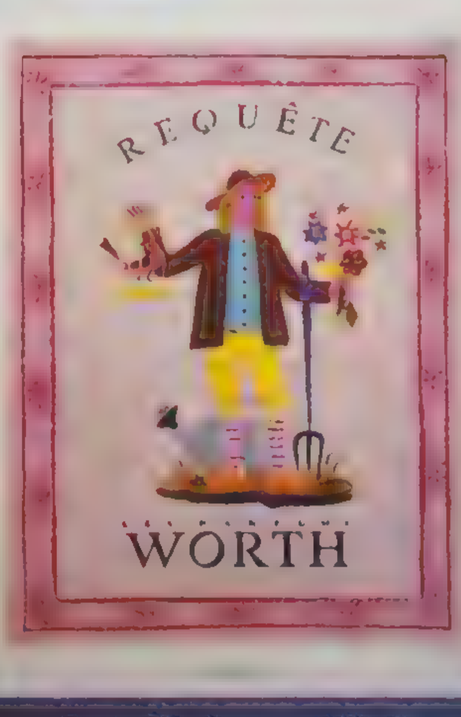
Yours.
We're bursting out in print to say we count ourselves among the most fortunate in all the world to have cornered these four limited edition posters—ours alone that can be yours

bloomingdale's BY MAIL LTD.



From The House of Paco Rabanne

From The House of Nina Ricci



From The House of Worth

And in order to grace not just your house but you as well, we're offering a collection of fashion catalogues for $3.00 (which goes toward your first purchase) that begins with quite an extravagant edition in the works now. What you'll be seeing is the best we have to offer—and what's more, it's all coming to your door.

So take a minute and whisk us this coupon.

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$ ____ Please post me the set of 4 posters for $15.00

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____ Yes, I'd like to begin receiving a collection of fashion catalogues at $3.00. (Please add $3.00 to your total order price.)

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furriers

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Wear-Dated® Sweaters.

Look for the tag that means quality tested by Monsanto.

You choose the sweater. We make sure it holds up.

When you choose sweaters for yourself or your family that display the Wear-Dated® symbol, you can be sure the *entire* sweater has been tough tested for the things you cannot see.

Quality is important to you.

You probably choose sweaters for your family for good looks, comfort and value. If it carries the Wear-Dated symbol from Monsanto, you get an important bonus...your Wear-Dated sweaters must pass a series of tests for color fastness, shrink-and-abrasion resistance, and much more under a variety of wearing conditions!

Some of the Wear-Dated Sweater Tests

SEAM STRENGTH.

LAUNDERING AND SHRINKAGE.

RESISTANCE TO PILLING, BAGGING, AND SNAGGING.

We test the whole sweater.

A sweater displaying the Wear-Dated symbol is tough tested to resist pilling, bagging and snagging. Seams must be strong and stay put. Elbows have to stand up to wear and abrasion. Buttons and zippers must work, and *keep* working. Monsanto tests the whole sweater before it can earn the Wear-Dated symbol.

Wear-Dated clothing includes sweaters, sweatshirts, fashion fleece, activewear, socks and many other types of apparel for the whole family.

Wear-Dated® apparel is warranted by Monsanto for one full year's normal wear. Refund or replacement when returned postage prepaid with tag and sales slip to Monsanto.

Free information.

Want to know more about Wear-Dated tough testing? Write:
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St. Louis, MO 63167

Look for Wear-Dated® sweaters. Tough tested for the things you cannot see!

MFIC-4-325
Wear-Dated® is a registered trademark of Monsanto Company

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Thin Maxi pads	8 5/8" x 2 1/2"	2/8"	Medium flow/ active days.
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Super Maxi pads	9 1/4" x 2 3/8"	6/8"	Heavy flow days and overnight.

*Measurements are averages and may vary slightly from one pad to the next.

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THE TWENTIES IN

VOGUE

BY CAROLYN HALL

The Twenties in VOGUE captures the spirit, the elegance, the energy of this dazzling decade, as it is reflected in the pages of the most stylish, influential magazine of the time. A nostalgic look at society events and figures, art and entertainment, travel and leisure... with 450 photographs, full-color advertisements, and excerpts of articles illustrating this fashionable era. Including a special foreword by the late Gloria Swanson.

CONTENTS INCLUDE

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Faces in Vogue
The Fun of Fancy Dress
The London Season
by Cecil Beaton
Diary of a Debutante
The Sitwells and 'Façade'
Nightlife in London, Paris
and New York

ARTS AND ENTERTAINMENT

Seen on the Stage
The Ballets Russes
Dance of the Future
All That Jazz
Model Actresses
Motion Pictures
The Art Deco Exhibition
Style at Home

TRAVEL AND LEISURE

Woman at the Wheel
Taking to the Air
New Worlds to Conquer
Newport and Palm Beach
On the Slopes
Equestrian Pursuits
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Horoscope

By Rockie Gardiner

PATTY DRYDEN

Leo Forecast: Your New Year

Say goodbye to the dullness of the same old thing. Starting on the 17th, passionate Mars will be streaming through the zodiac with his usual speed—he's been stuck in Scorpio for the past seven months. Your predilection for inventive loveplay returns, both now and in November. Pluto and Saturn, the wise old men, continue to insure that you learn your lessons thoroughly and take yourself more seriously. Lucky Jupiter makes it easier to interact with co-workers within established lines of power: in February, once Jupiter comes into Aquarius, it will bring you someone whose generosity matches yours. Emotion is your guiding force this year, fueling the ambition that will run highest around March.

Leo JULY 23–AUGUST 22

At no other time of the year is your good nature as evident as now, when the sun is in the sign it rules. All aspects of life are sustained, but what is most apparent is your desire to enhance your environment and expand the understanding of those who share it. Creative talents blossom from the 21st through the 26th. Relish the pure joy of loving what you're doing: even though you feel rushed and anxious about money during the month's last days, a new opportunity will offer saving grace.

Virgo AUGUST 23–SEPTEMBER 22

Vivacious Venus in your sign most of this month extends more invitations than you'll feel up to accepting. While you tend to feel depleted and want to withdraw during the weeks before your birthday, vitality returns on the 22nd. When Mercury, in retrograde motion since the 14th, turns direct in early September you may have to review and redo work you thought was finally finished; communications break down, even mechanical marvels need repair—but don't despair, it's all temporary.

Libra SEPTEMBER 23–OCTOBER 22

Lively Librans fill their August datebooks with two types of companions—artful dreamers and strong but silent doers. The former help you expand your horizons; the latter affect your personal change. You feel better about your appearance and the impression you make, so resisting an incredible buy around the 15th is practically impossible. Anything unusual will appeal to your discriminating eye. By the end of the month, there is a tendency to reach for rose-colored glasses, but don't be fooled by a fantasy.

Scorpio OCTOBER 23–NOVEMBER 21

Pressure put on you to push forward can be successfully sidestepped for two weeks, letting you get your fill of sensuous summer living. Around the 17th, as Mars finally comes out of Scorpio after seven months of self-analysis to enter freewheeling Sagittarius, you feel more willing to gamble on yourself—and you should, as inventive money-making prospects crop up on all sides. Still, treat news at the time of the new moon, around the 26th, with caution: a personal matter is coming to a head over Labor Day.

Sagittarius NOVEMBER 22–DECEMBER 21

If you are craving adventure, wait for the 17th when electric Uranian vibrations let you cut to the heart of a crucial matter with confidence. The geniality and grace emanating from you during the first two weeks of the month are only a prelude, but a happy one: money comes easily, it's the optimal time for a trip, you are well received everywhere. Keep plans for Labor Day nebulous until the 29th, when Jupiter, your guiding light, illuminates the situation and heightens your anticipation of the excitement to come.

Capricorn DECEMBER 22–JANUARY 19

As August begins, the steady flow of everyday life is obstructed by a close friend's problem. Committed and concerned as you are, you'll still resent the intrusion into what little free time you have: prescribe patience, and trust that by the end of the month, the difficulty will have worked itself out. An opportunity for biting off more than you can chew appears around the 10th; let it pass for two weeks until a more palatable prospect comes your way. Jupiter going direct in your sign raises your spirits. *(Continued, page 187)*

At a 1907 band concert, Elsie Wilson thought she could sneak a cigarette behind the percussion section.

She was soon drummed out of town.

VIRGINIA SLIMS

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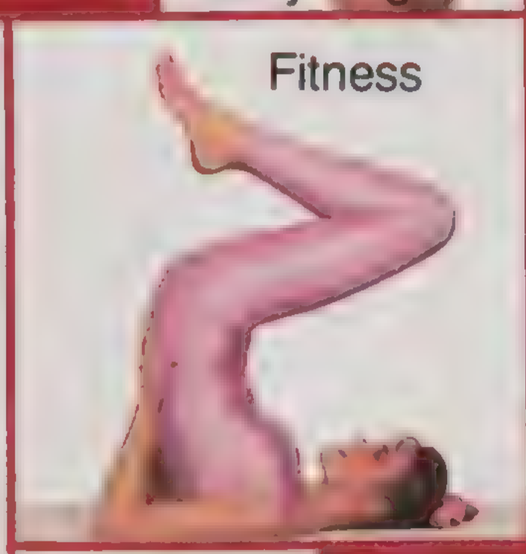

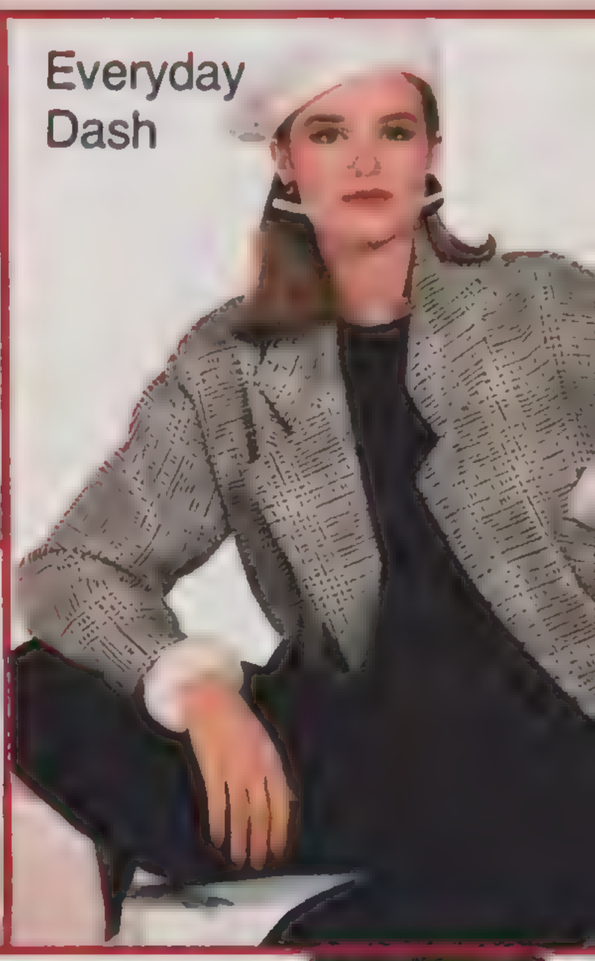

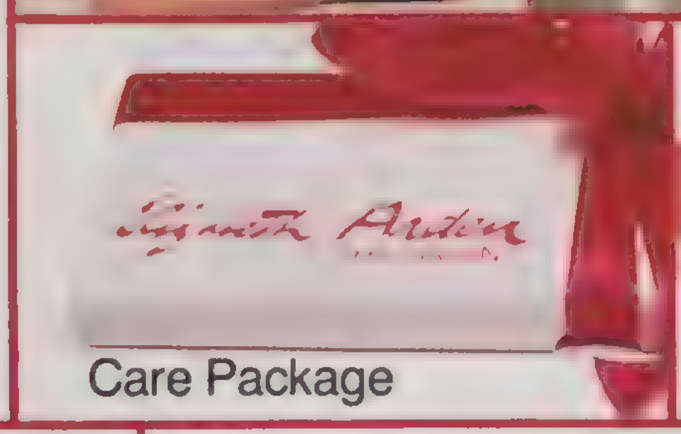

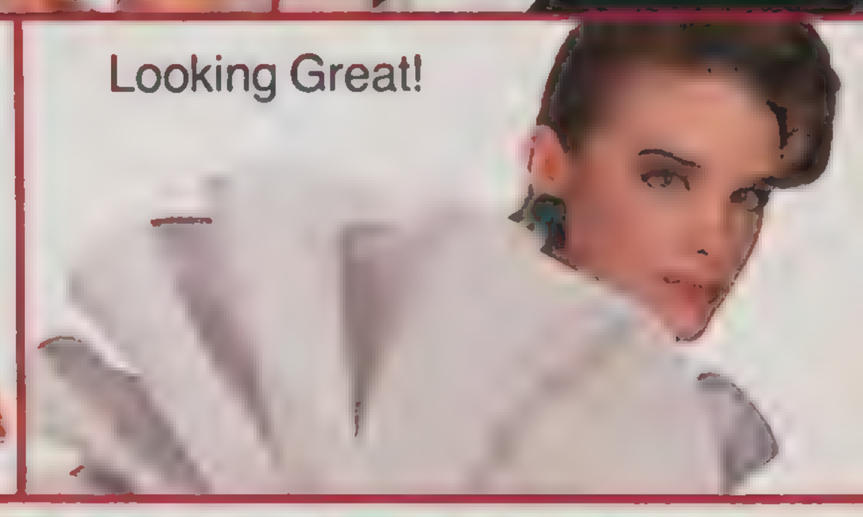

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HOROSCOPE

(Continued from page 182)

Aquarius JANUARY 20–FEBRUARY 18

Busy days are filled trying to satisfy your curiosity about advanced work and fitness techniques while spending many hours sympathetically listening to the intimate confessions of a close associate. If you're willing to play the devil's advocate, keep in mind that what you hear on the 4th will appear in another guise by the 23rd. You're more than willing to break away from any routine after the 17th—and a breakthrough, possibly a break-up, is at hand, as well.

Pisces FEBRUARY 19–MARCH 20

What is truly pleasurable begins the week of the 6th when a well-mannered Venus sends you compliments on your style. From the 21st on, more substantial rewards pile up as the sun's rays shine on your good-luck charms. By the 29th, when Jupiter resumes his forward motion you'll have a direct line to a better position at work. Be careful that you're not misinterpreted during these last two weeks, avoid gossiping—and don't leave important messages on answering machines.

Aries MARCH 21–APRIL 19

Love at first sight around the first of the month could easily turn into a "fight or flight" situation if you insist on looking at it only in terms of money. Avoid tapping someone else's line of credit in order to support your expansive ideas and expensive tastes. You can count on your own strength of spirit, which really soars after the 17th—when Mars finally leaves Scorpio after a seven-month sojourn—and keeps you thinking creatively. A series of minor events during the last week heralds a major upheaval around Labor Day. Make tentative plans accordingly.

Taurus APRIL 20–MAY 20

Beauty makes the beasts succumb the week of the 5th; fierce resistance melts into an easy acceptance. Investment, insurance, and tax matters flow smoothly until the 15th, when one mad moment might throw you off course. Enjoy the interlude, but let your steadier head prevail through the rest of the month so that former fantasies don't distract you, once again, from securing the advantage you have worked so hard to gain—call on corporate resources for help.

Gemini MAY 21–JUNE 21

Short trips for long, languorous weekends go well until the 14th when Mercury turns retrograde and traveling is liable to be abruptly aborted by unforseen circumstances. Profit and pleasure come intermittently, but more by dumb luck than intelligent discrimination. From the 23rd on, you're challenged by sudden changes in work routine or the give-and-take of a relationship. Give it a little time before you yield to the temptation to call the whole thing off.

Cancer JUNE 22–JULY 22

Solitude and the soul-satisfaction of the warmth of the sun replenish your sense of self-worth more than any adoring attention beamed your way early in the month. After the full moon on the 11th, you can determine what you need from others to complement your assets and offset any liabilities. Rearranging priorities on the 22nd sets the stage for a new financial opportunity that follows the Virgo new moon on the 28th. Appropriately enough, it is close to Women's Equality Day (the 26th).

VOGUE, August, 1984

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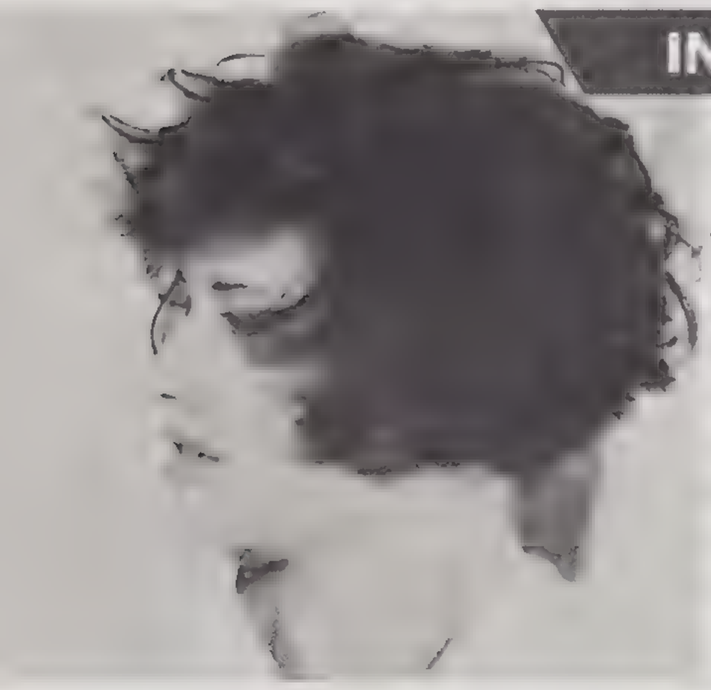
fresh takes

...on hair care, color...plus new ways to choose your "best" style

Sun can be as damaging to the look and feel of your hair as it is to the health of your skin. "Ultraviolet light not only fades hair's color, it literally changes its texture, making hair rougher, more brittle. Permed hair is especially vulnerable. A perm that would normally last three months can 'relax' in as short as one month when regularly exposed to intense summer sun," said Sergio Nacht, Ph.D., director of biomedical research, Richardson-Vicks (makers of a new year-round hair protection option: Pantene styling mousse with sunscreen).

IN TOP SALONS NOW: VISUAL AIDS

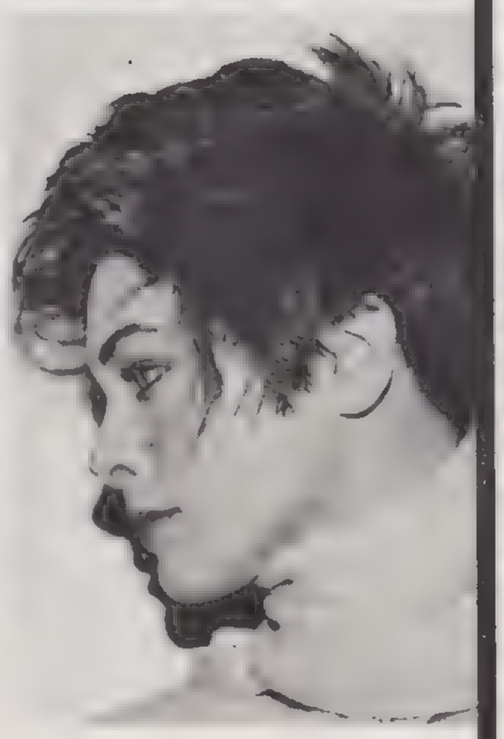


Where once women brought photographs of favorite haircuts to their stylists, salons everywhere are now installing poster-size photos and video monitors to put the latest looks on view. Aimed at helping a woman choose a style that truly works for her: the hair and fashion video "shows" at Jean-Louis David (Paris/NYC) and Trevor Sorbie (London)—the latter so "hot" they're being purchased by other salons! At Mod's Hair (Paris/Tokyo), a style "notebook" is updated seasonally, while the 1250 Glemby salons now publish a twelve-page hair and makeup report offered free to all clients. At left, a newly shorter, bare-necked version of the bob, by David Daines, NYC.

The top hairdressers agree: The best cuts now have less to do with fashion, more to do with a woman's own personal style, her hair's natural texture . . .

COLOR NEWS

Haircolor today does much more than cover grey; it gives hair brightness . . . glossiness . . . a natural-looking sheen. To achieve this, colorists use a blend of three to six different shades on the head, "to give hair a sense of movement, of light," said Michael of London's Michaeljohn salon. "The most modern haircolor follows the shape of the cut," added Rivka of NYC's Towbis Salon, who gives blond hair a wash of gold to prevent overbleaching in summer sun. Right, a cut that can be brushed forward or back, be accented with highlights, by Aldo Coppola, Milan.



Top photo: ARTHUR ELGORT Hair, Garren of Garren, NYC; makeup, Levente Blouse, Ralph Lauren; ring, Barry Kieselstein-Cord, pin, Fortunoff Details, stores, last pages Photo bottom right, ROXANNE LOWIT

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Women & Cars

By Lillian Borgeson

Driving under pressure: ten ways to steer clear of trouble

It's a narrow two-lane country road, and even at a distance you can see that the car headed toward you is not a "Class Act." Its front end is crumpled, its path is erratic, and a beer can arcs out of the driver's window. Should you slow down, pull over, or just continue on your way? Is this car merely oafish or a menace to your safety? How can you know?

"Easy," says Clark Martin, director of Safety and Security for the American Trucking Associations. "Just keep your eye on the car's left front wheel. Like a boxer's feet, this gives you advance notice of what the next move will be. If the wheel is tracking straight ahead, you're okay. But if it starts to angle in your direction, take quick defensive measures."

That's just one practical but seldom-heard safe-driving tip used by top driving pros. Here are nine others:

● **Watch their smoke.** In older cars, smoke coming out of the rear end may signal the intentions of drivers too dim to communicate with their lights or hands. A sudden spurt of smoke coming from the exhaust pipe of a car parked alongside the road may signal the driver's leap back into traffic. A light puff of smoke coming from a car you're about to pass could mean that the driver has taken his foot off the gas—maybe because he plans to turn. A heavy spurt of smoke may mean he's speeding up to keep you from passing. You can get similar messages from non-signaling drivers by the car's wheel movements or the driver's body actions.

● **Learn the strategy of the left.** In heavy traffic, savvy drivers often make a round-the-block series of right turns in order to avoid turning left once. "If you must make a left turn," says the truckers' Martin, "plan ahead to get into the left lane, signal, and wait for an opening with your wheels positioned *straight ahead*." If you turn your wheels left prematurely and are then unlucky enough to be hit from behind, you'll be tossed into the path of opposing traffic.

● **Baby your brakes.** Hitting the brake pedal hard is seldom the best way to come to a quick stop. Instead, "pump" the brakes by giving the pedal a deep push, then releasing it—once or twice a second. Any time you've driven through water deep enough to drench the brakes, expect them to respond poorly or unevenly. To dry them out and restore their efficiency, apply pressure on the brake pedal as you slowly drive forward.

● **Go with the flow.** Anything you do that forces other drivers to swerve or brake suddenly is irresponsible. But what's the right reaction for you when the *other* driver is clearly irresponsible? Say, you're in heavy fast-lane traffic, running at or even above the posted speed limit, when a pushy black pickup with huge wheels suddenly fills your rear-view mirror, tailgating. Should you make it easy for its driver to get back up to eighty mph by negotiating a meek (and maybe dangerous) move into the adjoining right lane? Or should you stay where you are and slow him down?

The advice from *all* the pros is to get out of the way. "First, try to create more space between you and the car ahead by gradually backing off on your speed," says Neil Boot, lead instructor in the National Safety Council's defensive driving program. "Then take the first safe opportunity to move right and let the guy by. It's not your job to police him."

● **Avoid bunching.** When cars follow each other closely, just one of them, slowing or swerving unexpectedly, can cause a chain-reaction accident. When you find yourself in a bunch, drop back to a safe following distance.

● **Keep your visor friendly.** When the sun is in your eyes, slowly tilt the bottom edge of the visor forward and *then* bring it back as much as necessary to shade your eyes. When it's in use, the visor's bottom edge should always be pointed forward, away from your face.

● **Light up early.** Turn on your headlights when the sun is behind you and low. They won't help you see better, but they will make you more visible to oncoming drivers. Keep your headlights on the low-beam setting until dusk deepens into darkness; low beams give you better visibility in twilight.

● **Adjust for night vision.** Everybody knows that if you give your eyes four or five minutes to adjust when you first come out of a lighted building into the dark, you'll see better. But few drivers realize how *much* better: by a factor, according to the National Safety Council, of twenty- to thirty-thousand times. That's worth waiting for. Also, when you spend the day in glare or bright sunshine, wear sunglasses. They'll help you see the road better that night by preserving your eyes' supply of "visual purple," a natural body chemical that aids adaptation to the dark.

Night and day, look far ahead when you're driving and keep your eyes moving. Don't fix on a single spot for more than two seconds, and look up to your rear-view mirror every five seconds or so. Roving eyes keep you alert.

● **Keep a running inventory of "safe spots."** Whether you're driving your familiar daily route or cruising in new territory, be aware of safe spots to turn to if necessary: police or fire stations, all-night gas stations or restaurants. If you're harassed by another driver or suspect you're being followed, don't go home. Instead, drive to one of your safe spots and attract attention by flashing your headlights and leaning on your horn. That's what truck drivers are advised to do . . . should you be braver? ▽

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new info

The right shoes... how body size affects exercise... therapy: M.D.-prescribed gyms

Body Gap: Size and Shape

More and more women today are taking up exercise after months or years of being sedentary. For many, this means participating in a class in which the instructor is in better shape—and, often, is leaner and leggier—than they are, and in which unwary exercisers can easily compete with the instructor and overdo it.

"At every fitness level, remember that the instructor is probably stronger, more flexible, more fit than you are. Use his or her movements as a *goal*, not as a guide to what you should achieve in each section of the class.

"Even a beginner-level class may be too difficult at first for a woman who's quite overweight or who hasn't exercised in years. In the best classes, the instructor will take such differences in fitness level into account and emphasize technique rather than speed or number of repetitions; but you, too, must learn to listen to your body, and refuse to do any moves that cause acute or sharp pain," said Thomas L. Wickiewicz, M.D., assistant professor of orthopedic surgery, Cornell Medical College/The Hospital for Special Surgery.

Body size is especially crucial to the safe use of Nautilus or Universal weight machines. Dr. Wickiewicz noted, "The efficiency and safety of your workout depends on choosing the proper weight setting and adjusting the machine for your body. In general, these machines are designed for average-size individuals, although new machines accommodate shorter women. Only an expert can tell if a machine is a good 'fit,' or if you're better off using free weights to work a particular muscle group."

SPORTS SHOES: WHAT'S FOR YOU?

Whatever the activity—walking, jogging, dance, tennis—a woman depends on her feet to move and support her. Yet despite all the choices in athletic shoes, experts note that they are the least understood, perhaps most vital pieces of sports equipment.

"An athletic shoe absorbs impact and shock waves that would otherwise travel up the entire spine. Because of differences in foot shapes and sizes, even between your own two feet, there can never be such a thing as the perfect all-purpose sports shoe. To avoid injury, a woman should look for a shoe designed for the specific sport she is playing, even if that means buying different shoes for different activities," said Arthur Trott, M.D., senior associate orthopedic surgeon, Children's Hospital Medical Center in Boston and chairman of the American Society of Testing and Materials (ASTM) Committee on Footwear, a group currently involved in establishing voluntary standards for athletic-shoe manufacturing. Until such standards are set, what experts recommend women consider when shopping for sports shoes:

• *Pay special attention to fit—particularly in heels and toes.* "A moving foot needs a shoe that hugs the heel but doesn't irritate it; a shoe that is too loose in the heel can throw the whole body off-balance. If you're running, jumping, or doing a good deal of turning, as is common in racquet sports, your toes need to be able to spread out as you change direction. Be sure there is enough room in the front of the shoe to wiggle your toes," said podiatrist Charles Gudas, D.P.M., clinical professor of surgery, University of Chicago.

• *Look for support plus flexibility.* Before you buy a shoe, walk, jog, and bounce up and down in it a bit in the store. Your foot—and the shoe—should flex without sliding back and forth. Use common sense in making shoe choices; a ballet slipper may have the flexibility required for aerobic dance, but it does not have the support.

• *Look for adequate, but not too much, cushioning.* "Choose shoes designed for the surface you play on, be it tennis on clay courts, racquetball on hardwood floors, or jogging on city streets," said Dr. Gudas. "What you want is a shoe that protects against impact but not one that is so cushion-y you lose the sense of contact with the ground that helps you to maintain your balance while in motion."

• *Replace shoes regularly!* Studies show that running shoes lose 50 percent of their support and cushioning after 300 miles; at about 500 miles, they're totally worn out. If you play a fast-moving game of racquetball two-to-three times a week, after about four months shoes have lost much of their resilience. By continuing to wear shoes that are visibly worn, you increase injury potential.

• *Be aware that even the best shoes can't replace foot fitness.* Proper warm-up and cool-down routines should include moves aimed at foot muscles and joints. "While there are more and more athletic shoe options today, as well as lightweight orthotics—custom-designed shoe inserts—designed specifically for athletic wear," said Dr. Gudas, "none of these replaces the need for good foot and leg muscle tone, something only a woman herself can maintain."

Exercise Therapy

The latest trend in the treatment of sports injuries: physician-prescribed physical therapy done not in a hospital or doctor's office but in a specially supervised and equipped section of a health club or gym.

Such programs are not intended to speed up injury recovery but to help a woman keep the rest of her body in shape while her injury heals—as well as to teach her how best to build back up to her former fitness routine.

"Having one arm in a cast, for example, doesn't mean a woman can't maintain cardiovascular fitness or continue to strengthen her leg muscles as well as her other arm; but it does mean she needs a physical therapist's expertise to do so safely," said NYC's Hospital for Special Surgery's Dr. Wickiewicz.

"The majority of sports injuries result from either overuse syndrome—doing too much for your body to bear—or incorrect technique. A physical therapist can teach a woman how to strengthen an injured area and how to exercise properly to avoid a recurrence," said physical therapist James Cardone, R.P.T., director of NYC's Biofitness Institute.

Key to the success of any physical therapy: closely following the at-home exercise "prescription." "When a doctor sends you to a gym rather than a hospital to aid your recovery, you feel as if you're already halfway there," said Michael O'Shea, director of Sports Training Institute, NYC. "Exercising alongside healthy people is a great motivator. It also helps maintain the mental discipline that will keep you coming to the gym once an injury heals."

"Fitness Now" (continued on page 200)

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FITNESS NOW

(Continued from page 198)

EXERCISE "DIET"

A new study shows that exercising vigorously the day after an eating splurge can, in fact, help your body to compensate for energy errors—that is, overeating—and resist weight gain.

In experiments by David Levitsky, Ph.D., associate professor, division of nutritional science and department of psychology at Cornell University, certain conditions helped to raise a person's metabolic rate (the number of calories your body burns at rest). "On the day after an overindulgence in food, a person can raise her metabolic rate to prevent weight gain by exercising after a meal. This metabolic change doesn't occur if the exerciser works out on an empty stomach; the exercise *must* follow a meal.

"We now know that cutting calories may not be the best way to achieve a sustained weight loss," said Dr. Levitsky. "If you starve yourself by eating less than eight hundred calories or so per day and you take up jogging, you set yourself up for failure. Your body can't fuel the energy demands of exercise. What's more, your body adjusts to severe calorie deprivation by slowing metabolism and conserving energy. While this mechanism keeps you alive, it also keeps you from losing weight; and, when you return to a normal caloric intake, your slowed metabolism contributes to rapid weight gain.

"If instead you increase physical activity without altering your food intake, you can drop weight in the form of body fat—and can sustain that weight loss for as long as you continue to exercise," said Dr. Levitsky. "Our study proves that exercise does more than merely burn calories during activity." By speeding metabolism, regular exercise can prevent the weight fluctuations that are a fact of life for many women.

"This study also suggests an eating strategy. By having large meals early in the day and small ones in the evening when you're less active, you may be able to lose weight without changing your diet," concluded Dr. Levitsky.

"STORED" FITNESS?

Once you're in shape, do you still need to exercise often to maintain the same fitness level? Yes, and cardiovascular benefits—the improvements in heart and lung capacity that do the most to help increase energy and well-being—are those that may disappear most quickly during periods of inactivity.

In tests at Washington University Medical School in St. Louis, seven highly-trained athletes ceased training for eighty-four days, during which time their fitness levels were continuously monitored. The biggest drop in heart/lung capacity: during the first twelve days, after which the decline in fitness continued, at a slower rate.

This does not mean you should exercise "through" a cold or flu but you *should* be aware that a week or two of not exercising means that you should resume your workout at a lower level, give your body the needed time to work back up to its former endurance.

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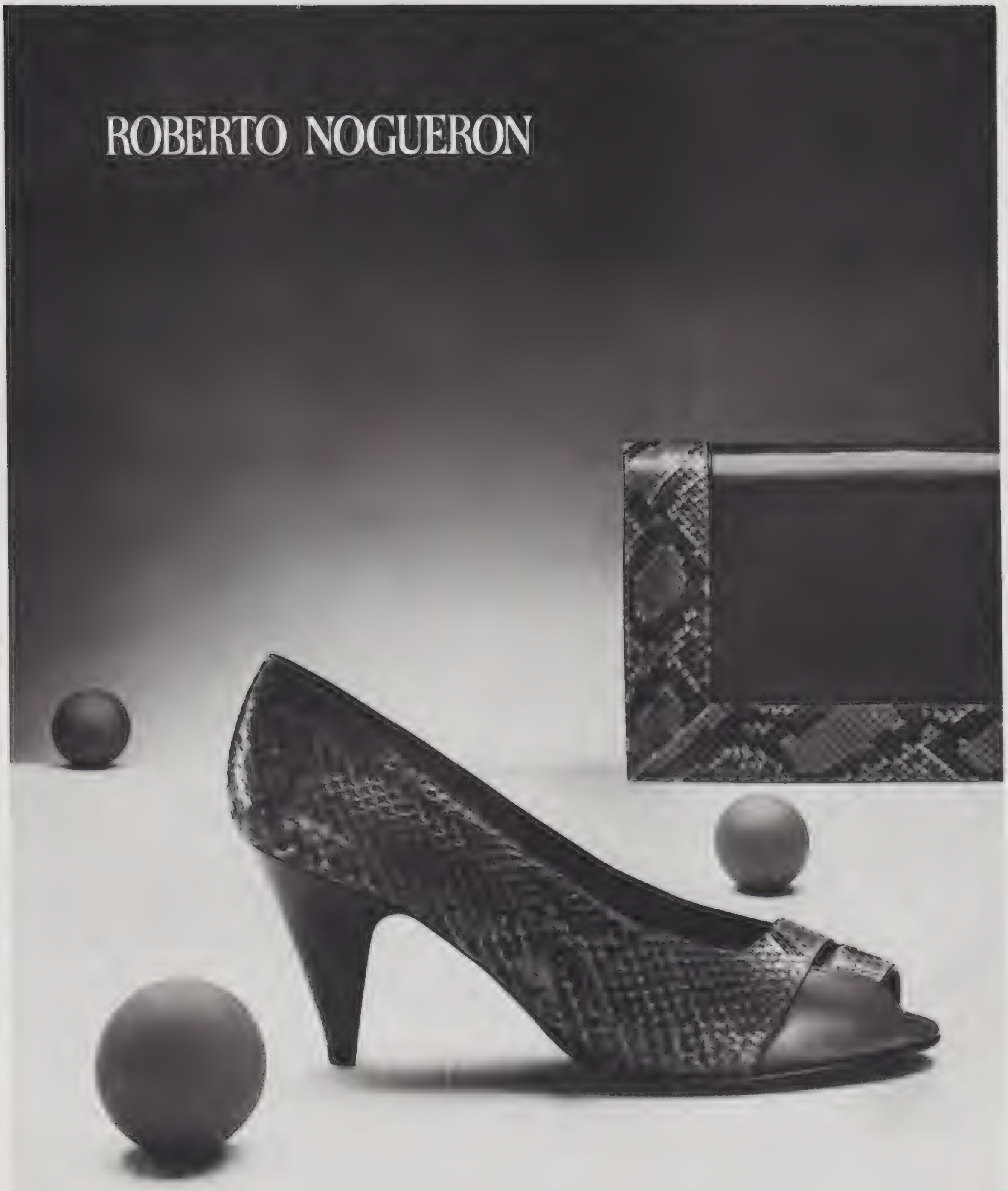

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Your Letters

Myrna Magnetism
I was mesmerized by memories of Myrna Loy in your March issue. . . . Of course! It was to swoon at her cucumber-cool savoir faire of the era it represented.

I have never since appeared in a state of dishevelment anywhere (short of a riot) without remarking, as she did demurely, "I don't always look this way." Thanks for the memory.

Mrs. Ray Teal
Los Angeles CA

Method in "madness"?
I began reading Susan Jacoby's "Maternal Madness" [March, 1984] with optimism. I am childless by choice; I am thirty-six years old. Why does Ms. Jacoby feel that I am abnormal because I am very pleased with my decision to remain childless? Her article only reinforces the myth that a childless woman is half a person. I challenge this myth.

I have a wonderful marriage and I made it clear from the start I had no interest in having children. My husband feels the same way. If I have missed something because I have remained childless, I have also gained much . . . at least two trips to Europe yearly—a great career and a network of wonderful friends, who by the way are also childless. . . . I have sold a business and currently I'm not working. Even without a career I remain childless. A career is not the only reason women choose not to have children (sometimes it's just an excuse). I have two friends who haven't had careers for ten years and they both remain adamant about staying childless! Is society ready for these mutants? D. Jordan
Atlanta GA

Medicine and the law
This is to recall a deeply racist comment Ellen Switzer made so insensitively in her recent article entitled "Arthritis: Why It Happens, What Can Be Done," [March, 1984].

I quote, "This optimistic message does not come from some arthritis quack, operating out of a storefront clinic in Mexico, but from one of the top experts in the field, James F. Fries, M.D., director of the Stanford University Arthritis Clinic. . . ."

It's obvious there are quacks everywhere. In Los Angeles, for instance, they operate out of plush offices in Beverly Hills as well as those stereotypic, eerie storefronts in downtown L.A. Yes, quacks are everywhere.

So, to imply that most quacks or all quacks are from Mexico, or primarily from Mexico, or any other such bigotry, only serves to perpetuate the myth about our southern neighbors, e.g., that Mexicans are corrupt, that Mexicans are somehow inept, that Mexicans are a lesser people than we "civilized," "cultivated" Whites. . . . Alexandra Seros
Malibu CA

Author's reply: *As far as any "racist remarks" about Mexicans are concerned, Mexicans are not a race. They are nationals like Canadians, Norwegians, Americans. The Mexican storefront clinics to which I was referring are the ones that promote Laetrile, electric-impulse therapy, and other obvious consumer ripoffs aimed at desperate patients.*

These clinics have absolutely nothing to do with the nationality of the doctors but a great deal to do with the laws of the country. The United States has laws forbidding such practice. Mexico has not.

A plethora of these clinics infest almost every border town to which Americans can easily go. The clinics' waiting rooms are full of patients with arthritis, cancer, and other incurable diseases. Incidentally, these clinics also promise to cure mental retardation, Alzheimer's Disease, "nervous disorders," and schizophrenia—all with completely phony methods. If such clinics existed in Israel, Sweden or Thailand, I would find them abhorrent. They are a medical crime whether they exist in Mexico or anywhere else in the world, and laws should be passed to eliminate them. At least United States citizens should be advised not to patronize them. This is one of the responsibilities of any physician, medical writer, or researcher.

Baby and the beach
. . . I was really appalled by the Helmut Newton feature in your May issue ["Malibu"]. Baby Julie—the bawling infant in three of the shots—isn't an actress pretending to cry, she's a real baby who's really sobbing, while the adults around her either ignore her or stare at her like a bit of ectoplasm. It was powerful as an attention-getter, but pretty low on the scale of human values.

Elizabeth Crow
Editor-in-Chief, *Parents* Magazine
New York NY

. . . The infant in the four-page spread in the May Vogue was exploited in a way that I could only characterize as violent and pornographic. In every photograph she is crying and in obvious pain. That the photographer took the pictures, the mother allowed it, and Vogue published them are all indicative of how cruelly children today are treated; and, like the models depicted, how casually we ignore that cruelty. The irony is that in the same issue Goldie Hawn's eyes are described as "lighting up" at the subject of her children, and Amy Irving talks of wanting marriage and a family. Somehow I doubt these women would endorse those photos. . . . Minnie Warburton
Los Angeles CA

Editor's Note: *The baby, Nicole Schultz, is a professional model and was accompanied on the job by both her parents, Karen and Keith Schultz, and by a social worker—required by California law.*

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Books in VOGUE

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A COMEDY OF MURDER

Bodies That Go Bump in the Night and Other Mailer Mayhem

BY PHYLLIS ROSE

Always-surprising Norman Mailer has written a short, wild novel, **Tough Guys Don't Dance** (Random House), which offers, early on, a quintessential Mailer moment. The narrator, Tim Madden, a hard-drinking half-Irish macho would-be writer, has just been left by his rich wife (a sleazy bombshell marvelously named Patty Lareine). He is drinking in his regular Provincetown bar. Near him sits a well-groomed couple from California. The woman is a sexy blonde who reminds him of Patty Lareine, and the man a "nicely tailored country-tweed-and-flannels, silver-winged pompadour, suntanned-lawyer-type-fellow." The operative fact: they are ignoring him. The Maileresque element: Madden takes their failure to pay him attention as an act of hostility. He reacts with great—again, Maileresque—richness of imagination. He decides their indifference is feigned, an elaborate scene staged for his benefit. He thinks about seducing the woman, Jessica Pond, in front of her companion, Lonnie Pangborn, by way of revenge. He fantasizes about doing away with them altogether.

When Madden wakes up the next morning, he can't remember a thing that happened the night before. He has a tattoo he doesn't remember getting. Pangborn and Pond have disappeared. Have they been murdered? There is blood in Madden's Porsche. Could he be the murderer? And what has happened to Patty Lareine? Could he have murdered her, too?

Tough Guys Don't Dance is like nothing else, which is to say, it is a Norman Mailer novel. It resembles but isn't exactly a detective novel. The hero considers himself a suspect in murders that may or may not have occurred, and the only detective—the gun-collecting, machete-wielding narc who poses as Provincetown's chief of police—is even more suspect than Madden. Hard-boiled in tone, aggressively sordid in content, *Tough Guys* may be closest to the adultery-and-murder novels of the 'thirties like *The Postman Always Rings Twice*. But the characters in *Tough Guys* talk genially about bumping each other off for money. And Mailer goes at this murder business with so much abandon—and there are so many bodies in Cape Cod Bay —that you savor a zany inventiveness here that is not typical of the genre.

Tough Guys is positively comic in the way it takes advantage of fictiveness: it loads bodies into the basement, the beach, the car, the marijuana stash. With a fine disregard for realism, Mailer has Madden bump into Patty's ex-husband, Wardley, on a deserted beach in Eastham. The police chief's wife turns out to be Madden's ex-girlfriend, Madeleine. Pangborn was once Wardley's lover. Madden and Wardley went to Exeter at the same time—and also to the same prison. Every time he spins out a coincidence, Mailer provides a pseudo-logical explanation. But the real imaginative energy, one feels, went into producing the outrageous connection in the first place. In its defiance of probability, in its testing of what fiction can get away with, *Tough Guys* is the opposite of Mailer's painstaking "true-life novel," *The Executioner's Song*.

No matter what subject he's onto, Mailer can't turn off his complex and untrammeled mind. That unique apparatus makes itself felt in the baroque intricacies of every sentence. Drinking alone, Madden installs himself "in that impregnable hauteur which is perhaps the most satisfying aspect of solitary drinking." Reading an old manuscript he thinks, "If you are no longer one man, only a collection of fragments, each with its own manner, the act of looking back on writing done when one was full of identity (even phony identity) can put you together for a little while. . . ."

It must be said, *(Continued on page 212)*

PATTY DRYDEN

Phyllis Rose *is the author of "Parallel Lives: Five Victorian Marriages."*

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Books in VOGUE

(Continued) however, that Mailer has a way of writing about sex that could help a woman tranquilly endure a period of chastity. If this is what men think about, who wants them? Sometimes the narrator dissociates himself from the Truly Tasteless Writing. For example, he professes to find "awful" the video tapes one loathsome character makes of sex with his wife—tapes that "usually ended with her mouth clamped on his joystick and the crimp in his back vibrating like a dog's tail as he gave it all to the video camera. . . ."

But excuses aside, we are in a world where a man marries one woman over another because she gives a better blow job and where the women, like characters in eighteenth-century pornographic novels, speak as though sex were the only thing on their minds. " 'Yes,' said Madeleine, 'you and me loved each other, but when Mr. Regency and I began our little courtship, he would fuck me five times a night, and the fifth was as good as the first. On the best day you'll ever have, you'll never come near Mr. Five.' " It is Fantasy Time, all right, for this makes Madden love Madeleine all the more and aspire to outdo Mr. Five. Welcome to the macho imagination. It isn't pretty: sex as competition, sex as punishment, ball-breaking women, revenge-seeking men. But if Mailer didn't tell us about it, who would? What other writer has his nerve?

Heaven forbid we ignore Norman Mailer. He might take revenge on us. Besides, by being America's most unpredictable novelist (who could have expected this novel after last year's leaden tome about ancient Egypt?), he is America's most consistently interesting novelist.

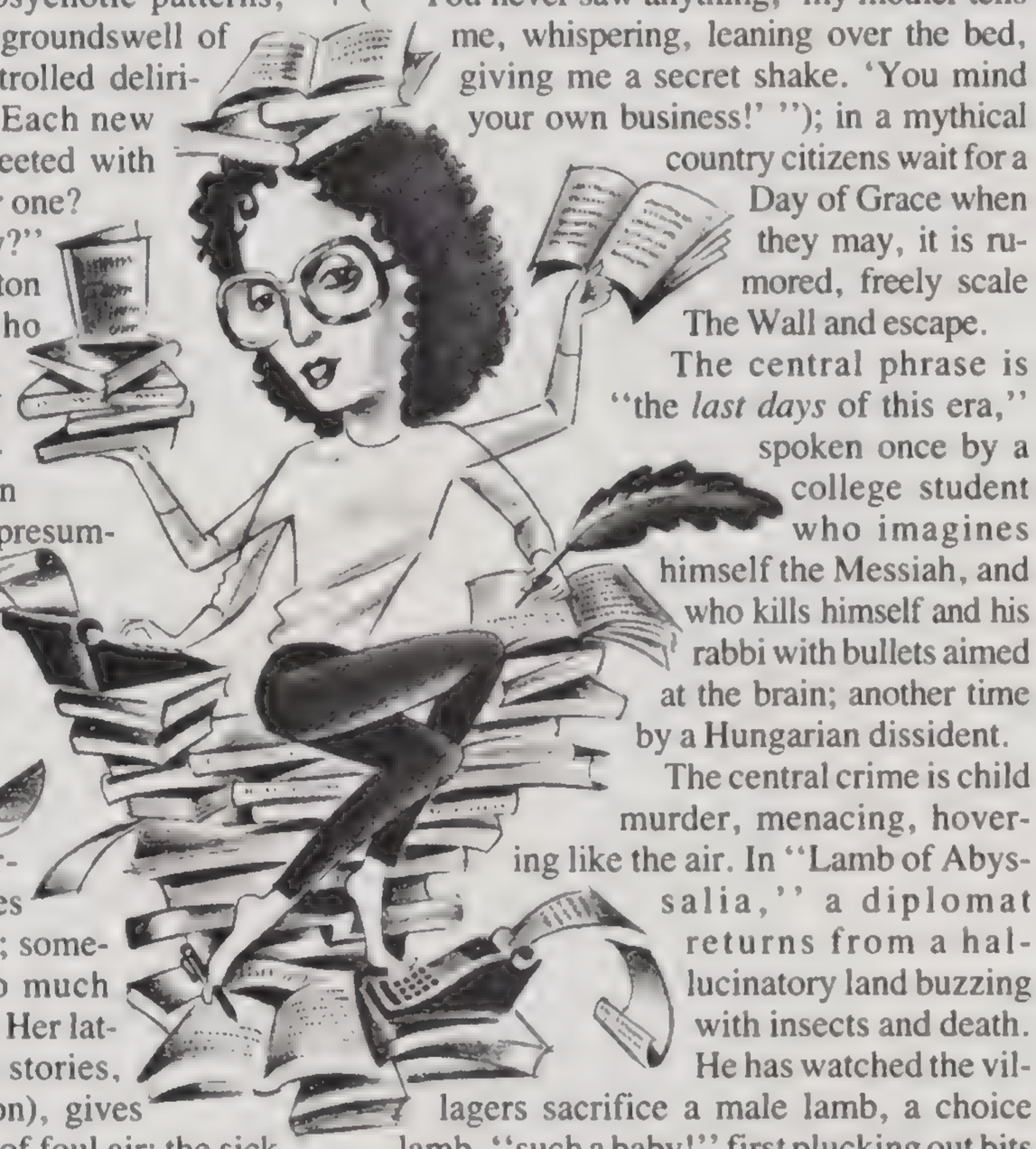
THE NONSTOP FUNHOUSE

It's Getting Harder and Harder To Read Joyce Carol Oates. Why?

BY CAROL STERNHELL

Like an ordinary dagger, a bread knife polished until it shimmers, Joyce Carol Oates both dazzles and repels. Her characters are sleepwalkers, slow, puzzled; waking, they dream of the old nightmare landscape. It's hard to breathe, the air is surely poisoned: menace hangs over everyone like a fog. The end will come in neither fire nor ice—for both are too clean, too purifying—but in vomit, blood, and insects, unglamorous apocalypse.

The Oatesian universe, elaborated over the past two decades in more than twenty-five volumes of fiction, is instantly recognizable. Critics, who often seem appalled by Oates's productivity, report "psychotic patterns," "lurid headlines," "a groundswell of violent images," "controlled delirium," "raw spleen." Each new bulletin from hell is greeted with awed dismay: "*Another* one? Has it been a year already?" At times Oates, a Princeton University lecturer who has published four impressive collections of literary criticism, is portrayed as something of an idiot savant, "writing, presumably, in a fever of possession," as one *New York Times* reviewer remarked.



Admittedly, there's something rather feverish, overwrought, about the Oates canon taken as a whole; something queasy, like too much time spent in a hospital. Her latest collection of short stories, **Last Days** (E.P. Dutton), gives us an international tour of foul air: the sick-making stench of Warsaw, "airless air heavy with smoke" and fried onions; oppressive Budapest, where one never knows "if one is sick from natural causes, from the 'inside,' or if the malaise comes from the outside, falling from the sky." But Oates the *writer* is cerebral, efficient, cool; more architect than medium possessed. Her books are carefully crafted, built from bricks; she animates her loutish, dazed characters convincingly, sometimes brilliantly, but she is not one of them herself.

Particularly disturbing to readers is the contrast between the public Oates—civilized, cerebral, polite, the large-eyed fawn staring out of photographs—and her brutal, inflamed, pounding novels. However sophisticated we may be about the difference between person and persona, in our hearts we still identify the writer with her work.

Readers and critics often seem determined to sever gentle Oates from her savage books, even preferring to believe in mind control—in "the heat and urgency of that unconscious dictation," to quote the *Times* again—than in deliberate literary choice. But there's no solution to the riddle: imagination is its own mystery; sadly, we can't blame gods or ghosts.

Where Oates's novels tend to be teeming, crawling with odd life, *Last Days* is a stark, bleak collection, explicitly apocalyptic (as the title suggests). The five stories in the first half, grouped under the heading "Last Days," explore familiar Oates preoccupations; vague, inarticulate, impoverished characters discover the horror at the heart of ordinary life. The more unusual second half, "Our Wall," transposes the toxic landscape to Eastern Europe; in these six stories, terror becomes political, but the ultimate betrayals are the same everywhere.

The central images are witnesses and walls: a young girl views a murder but cannot speak (" 'You never saw anything,' my mother tells me, whispering, leaning over the bed, giving me a secret shake. 'You mind your own business!' "); in a mythical country citizens wait for a Day of Grace when they may, it is rumored, freely scale The Wall and escape. The central phrase is "the *last days* of this era," spoken once by a college student who imagines himself the Messiah, and who kills himself and his rabbi with bullets aimed at the brain; another time by a Hungarian dissident.

The central crime is child murder, menacing, hovering like the air. In "Lamb of Abyssalia," a diplomat returns from a hallucinatory land buzzing with insects and death. He has watched the villagers sacrifice a male lamb, a choice lamb, "such a baby!" first plucking out bits of its fleece in greedy ecstasy. "The people were so happy afterward, so *happy*," he tells his wife, whispering; and he pulls a strand of hair from his baby son's scalp.

The central question of *Last Days* is the question of freedom, but the only choice offered is between cramped life and violent death. The Americans, stumbling blindly, select murder or suicide; Europeans slink in shadows or leap the wall and are mauled by dogs. In a sense, my resistance to this choice epitomizes my resistance to Oates: she creates a remarkable world, but I wouldn't want to live there. And not because it's horrifying—every world is horrifying—but it's so dreadfully limited: there's no way in or out.

A CARNIVAL OF MEMORY

A Man and the Women He Loved: Manuel Puig's Fugue on Hedonism

BY DOUGLAS UNGER

The writing of Manuel Puig continues to be as effusive as a tragic tango, filled with passionate intensity for that one true love that gets away. In **Blood of Requited Love** (Aventura/Vintage) the landscape changes; in the past, Puig has written about the romance of spent youths in the remote Argentine pampas or in the elegant spider's *(Continued on page 216)*

Carol Sternhell, *a writer and critic, teaches journalism at New York University.*

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Books in VOGUE

(Continued) web of Buenos Aires. The setting of his latest novel is the Brazil of the samba and of the carnival, the Brazil that is replete with the miseries of poverty and of the hard work of the innocent poor. The book follows the life of Puig's hedonistic main character, Josemar Ferreira, who gradually loses the energies of his youth in the daily grind of a Rio construction worker's life. Memories of sexual conquests and heroic soccer games lie behind him, once the kind of golden boy who broke any heart he touched.

Josemar's victims are many, and he is a victim himself, poisoned early by a cruel father

and an impoverished boyhood. The structure of the story takes on layers of tormented retrospection, an inner search of Josemar's life by Josemar himself, with the voices of the many women he has left behind him scolding, questioning, demanding explanations for the way he shattered their lives and then left town in the middle of the night.

The main voice among these deflowered virgins and oft-romanced women whom the young Don Juan has seduced and abandoned is María da Gloria, a lovely blond virgin of fifteen, a conquest that took the adept Josemar three years to complete in his romantic rounds about the dusty village of Cocotá.

The scene that is replayed in Josemar's mind like variations on a musical theme, the central event of the novel, its memories changing in detail each time it is recalled, is a certain night more than ten years past in which Josemar lured the lovesick María da Gloria to a hotel in a nearby town: "And that Saturday it all started, she had a few drinks and they went to the hotel and well, that was the last time he saw her, isn't that right? . . . But the truth is he didn't tell her he was going to abandon her that night, he knew her weak spots very well, he'd die before he'd tell her a thing like that. . . . He grabbed her hard, 'No!' she screamed, 'They say you're supposed to do it in bed!' He put her in bed and took off her clothes and they began kissing, biting, stuff like that. She cried like crazy, desperately. That's when he said to her, 'Baby, it's useless, you can't escape, the night is yours and you have to take advantage of it.' But she liked it too much that first time."

María da Gloria suffers "nervous attacks" for years afterward, waiting for Josemar to return to her one day with an armful of flowers. But Josemar's destiny is to lose touch with any glories of his past. He moves to a suburb of Rio. He has children of his own who become strangers to him; their unwed mothers dunning him for what few *cruzeiros* he can dig out of his pockets. His life is in decline, the economy so shot with inflation that it sometimes costs him more to ride the bus to work than he earns. By book's end, he will even lose his one-room house.

Blood of Requited Love creates a nostalgic sadness redeemed by Puig's lively sense of ironic humor. As in his previous novels, *Betrayed by Rita Hayworth* and *Heartbreak Tango*, he writes of provincial characters who have adopted the worst of popular attitudes about what love itself has come to mean: the quick romances of the movies and the pop-culture heroism of sexual athleticism are crippling influences on Puig's deluded characters. (This is also true in his yet untranslated masterpiece, *Pubis Angelical*.) But these characters have an innocence about them, as if their ebullient romantic failures are not their fault, as if the culture surrounding them has somehow taken away their abilities to experience authentic human relationships.

In *Blood*, the older Josemar comforts himself by imagining his past as if he were a hero in a Western: "It seemed that he was the sheriff, out in the Far West with lots of gold in the bank in town, but it wasn't because of that, it was that he had women falling all over him . . . . Sons of millionaires asked him, 'Hey, Josemar! How did you get so many women? We're not getting anything.'"

Blood of Requited Love returns in each chapter to this quality of cruel delusion tempered by the romance of a nostalgic song, a memory in the blood as María da Gloria presses her young body hotly against Josemar's in a thrilling dip and quick tango slide across a gaily lit dance floor.

("Books" continued on page 218)

Douglas Unger *is a novelist ("Leaving the Land") and teacher (Syracuse University).*

PATTY DRYDEN

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Books in VOGUE

CROSS-COPULATION: Another damn novel about adultery set amid academics and the literati? One might easily wince when faced with T. Gertler's Elbowing the Seducer (Random House). Fran Lebowitz does as much on the book jacket itself. But Gertler has written a fine, mostly comic novel—as surprising as a profoundly moving beauty book—that revivifies the Reading, Writing, and Rendezvousing genre.

This first-time novelist keeps under control a broad group of seekers who cross paths and cross-copulate with enviable brio: the lech of a professor who gets more than his share of both women and comeuppance, and who may or may not have learned his lesson; the impotent critic who regains tumescence thanks to a housewife turned bag lady turned angel of mercy turned arsonist; and the young, dedicated writers who find bliss together, typewriter by typewriter, in a woodsy, wintry, Massachusetts wonderland. Not surprisingly, this complex whole sometimes succeeds at the expense of depth; still it's nice to read serious fiction with a baroque, well-structured plot.

***Elbowing the Seducer* is said to be a *roman à clef*, and T. Gertler, by the way, is a woman, although nowhere does this edition of her book say so. (One is left searching for clues in the physical preoccupations of her sex scenes.) When the novel's "D. Reeve," who similarly submerges her gender, begins writing a *roman à clef* about adultery among the you-know-whats, things get mighty reflexive. "It'll be an odd first novel—there's not much sentimentality about it so far," opines the impotent critic. "That's good." Self-conscious, but on the mark.** —BRUCE HANDY

BARBARA CARTLAND

An Interview with the Fairy Godmother of Happy-Ever-After Romance

BY CARYN JAMES

Barbara Cartland's romance novels appeal to the part of us that wants to believe in fairy tales. In person, she plays the fairy godmother's role to perfection. Her trademark pink gown and diamond jewelry, her lacquered blond hair and inch-long false eyelashes are larger-than-life symbols of opulence and glamour. Whether Cartland's romantic personality inspired her novels, or vice versa, probably no longer matters. The author of more than 370 books (including memoirs, cookbooks, and advice on health), she has truly become The Queen of Romance.

IRA BERGER/BLACK STAR

Cartland's traditional morality sets her novels apart from those of other romance writers. Her heroines remain virgins until marriage. "I write about physical and spiritual love together. That is the real love," Cartland says. But Cartland's beautiful virgins invariably find true love, and overcome impossible odds to marry the wealthy, handsome heroes. "Why shouldn't people be happy?" she asks. "It's ridiculous to say you must be unhappy and write about the kitchen sink."

The point of her fiction, though, is not the plots or the backdrops of wealth, but the emotions and virtues of her characters. Her books, Cartland says, present "ideals that we all want. We all want to marry someone who is faithful to us forever"—"Ha,ha!" she adds sarcastically, acknowledging how farfetched that dream may be—"and we all *hope* that we shall be sweet and charming and loving and kind like the Princess of Wales." (Diana is her stepgranddaughter.) "Middle-aged women say, 'I identify with your heroines.' That's what they want to be."

Cartland knows her readers respond because thirty thousand of them write to her each year. "If you read my books carefully, there's an awful lot of common sense in them, a lot of uplift, a lot of prayer. People pick that out and say, 'You've changed my life.' What's frightening is to think of all the times I haven't altered their lives." When readers turn to her with personal problems, Cartland never hesitates to give advice. "I've lived such a very full life myself, I can't believe that I don't know what is right and what is wrong."

It is the woman's duty to uphold morality, she says, and also to keep the romance in marriage. "For goodness' sake, let your husband be the dominant partner instead of bossing him around. That's what keeps marriages happy. What's gone wrong today is that the women are far too busy making men feel inferior, so if a man goes off with his pretty secretary, it's entirely [the wife's] fault."

Barbara Cartland herself has been a career woman most of her life. Even now she turns out twenty-four or so novels a year and goes on whirlwind book tours, masterfully commandeering public attention. Yet Cartland claims she never felt a conflict between her personal and professional lives. When her husband was alive, she would work only until he returned from the office at teatime. Now, when her children visit, she is simply a mother concerned about planning meals.

"All this business about the drudgery of housework is rubbish," she asserts, and before I can mention that Cartland doesn't dust her own furniture, she rushes on to make a woman's house sound like a palace. "You have this wonderful *(Continued on page 221)*

Caryn James *often writes about the arts.*

VOGUE, August, 1984

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Cynthia and Arthur at work, 1949

LIFE/DMITRI KESSEL

(Continued) place which is yours only, and you're the queen of it. You can make it happy or you can make it unhappy."

Cartland knows that her readers' lives are not idyllic. "I give women beauty and love, which is in very, very short supply today," she says. "When I feel disagreeable, I read parts of my books myself, and I find they're very soothing. Love is very soothing."

As I leave, she hands me a present wrapped in bright pink ribbon. It is a gilded acorn taken from an oak tree planted by Queen Elizabeth I on what is now Cartland's estate. "It's magical. If you wear this, you will get whatever you want," she says, and kisses me on the cheek and disappears. She is Glinda the Good Witch giving Dorothy the ruby slippers. No matter that there are undoubtedly dozens of similar acorns stored away for other unsuspecting journalists. I want to believe her.

WHAT I DID FOR LOVE

A Chilling Tale of Obsessional Love and Its Suicidal Ending

BY JANE O'REILLY

No one was surprised when Arthur Koestler was found in his London sitting room in March 1983, dead from a deliberate overdose of barbiturates. A strong advocate of voluntary euthanasia, he was seventy-seven, and leukemia and Parkinson's disease had made intolerable a life that had been, almost to the end, a metaphor for the conflicts and ideas of modern European history. (His reputation rested firmly on his novel *Darkness at Noon*, which elucidated, at a crucial postwar moment, the lethal reality of the Soviet utopia.)

But Koestler's third wife, Cynthia, was only fifty-five and in perfect health. Why was she found, a suicide, beside Arthur? It is a Koestlerian sort of question, a riddle with answers that provide only contradictions.

Stranger on the Square (Random House) is a book that Arthur and Cynthia's friend Harold Harris assembled from unfinished fragments, covering the years 1949 to 1956, of an intended joint autobiography. It is, as he writes, "in essence a love story, but unlike any other love story I have read. Perhaps it would be more accurate to call it the story of an obsession." He is likewise correct when he says that "readers of the joint account of the first seven years of this unique association will agree that its ending, twenty-seven years later, seems logical and almost inevitable."

In alternating chapters, Arthur writes about Arthur, and then Cynthia writes about Arthur. Both describe a kind of Hungarian Hemingway, charming, contentious, bombastic, drunken, violent, proud of being difficult.

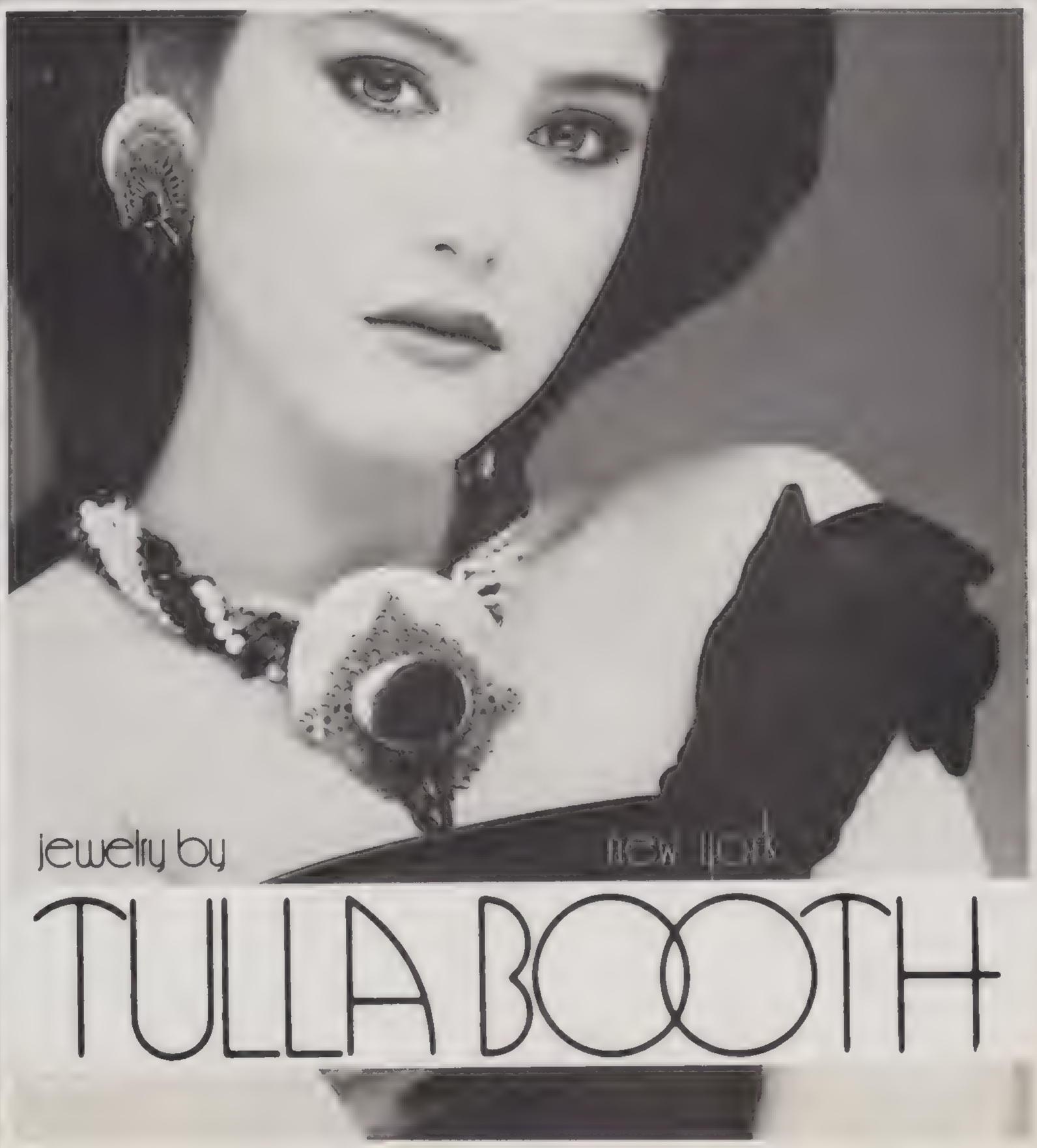
"I could not eat another thing," Cynthia says of one lunch, "but I was bullied into having a *mousse au chocolat* and plied with wine. . . . My protests were ignored. 'Oh come on, don't fuss,' he said, a frown beginning to cloud his face. I knew I would be terribly sick afterwards, but did not care."

Pathologically promiscuous by his own description, Arthur also required a wifely caretaker at all times. He found it difficult "to take women who set themselves up as political philosophers altogether seriously"—he specifically meant Simone de Beauvoir—but he never had to worry about that with Cynthia. She never wished to be taken seriously. Always available, never reproachful, none too bright, she ultimately triumphed in her one ambition—to be near Arthur Koestler every moment. At twenty-one, she was sure only of her secretarial skills and of wanting to work for a writer.

Arthur wanted unobtrusiveness and rapport. At once, she complied. "I tried to be like Arlova, Rubashov's secretary [in *Darkness at Noon*]. . . . I decided that she was the kind of secretary Arthur wanted. She never spoke, never reacted in a distracting way."

Cynthia's self-portrait recalls Joan Fontaine in *Rebecca* and *Jane Eyre*: blushing, cringing, yet ultimately winning the dependence of Laurence Olivier and Orson Welles. When Arthur spoke to her, Cynthia "nearly jumped out of [her] skin." Signing letters "Your poor old slavey," she agonized over speaking poor French before him. How like Joan Fontaine she seems when she remembers, "I tried to keep in step with him as he walked, but after *(Continued on page 222)*

Jane O'Reilly *wrote "The Girl I Left Behind."*



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Books in VOGUE

(Continued) a few long strides, I had to do a hop and a skip to catch up with him. Although he said nothing, it seemed to bother him if I walked out of step."

Permanently wistful, obsessionally subservient, she was titillated by Arthur's stories of his "harem," in which she was "Cynthia—toujours là." "Perhaps I should have felt jealous, but I only felt lucky to be sharing his life," she writes.

In the beginning, she dismissed a friend's warning that Koestler had a bad reputation. "Anyway," she says, "it was too late." Too late for what? Had they begun sleeping together at once? She hints, but never admits to it. There is something sly in the evasion, as there is in her later lack of reflection about her two abortions and her indifference to Arthur's illegitimate daughter. It takes, after all, a very strong and determined ego to be so ruthlessly self-effacing. And shrinking is, in itself, a way of getting attention.

It is also possible to say, by way of explanation, that the Koestlers achieved perfect symbiosis. Neither could exist without the other. "Of course, there is an element of sadness in all of this," Harris concludes, "just as there is in the way that she surrendered her life to his on an all-inclusive scale. But sadness was not the impression she gave to friends and acquaintances. She was happy above all in Arthur's total reliance upon her."

STRANGER ON THE TRAIN

The Maddeningly Extraordinary Correspondence of Jean Rhys

BY MARY CANTWELL

Jean Rhys, whom the critic A.Alvarez once characterized as "the best living English novelist," had three husbands, at least two lovers, a daughter, and a grandchild, but she lived her life alone. She believed that she was fated to write, "a horrible fate." Perhaps it was fate, then, and not frail health, poverty, and poor judgment that sentenced her to perpetual isolation—that, and her ejection from paradise. Paradise was her birthplace, Dominica, which she left in 1907, when she was seventeen, for school in England. She was cold ever after.

"Until I started to write, and concentrated on writing," she said in 1974, "it was a life in which I didn't quite know what was going to happen." Her father died while she was in school; she became a chorus girl, a mannequin, and the mistress of a man who pensioned her off a few years later. Two of her husbands did time; she herself was sent to Holloway Prison for psychiatric evaluation after assaulting a neighbor.

PEARL FREEMAN

Jean Rhys, before life went bad

A son died when he was three weeks old; her second husband died, unexpectedly, in her arms. She spent some of her eighty-nine years in Paris, where she was happy, but most of them in England, which she detested for its chill, its rain, and its people.

Yet when Jean Rhys died, in 1979, she had indeed, as she had hoped to do, "earned death." Her novels and short stories, lucid in a way her life never was, are a reproach to all indiscreet novelists—and they are especially thick on the ground these days—who mistake autobiographical spew for art.

Letters of Jean Rhys (Viking), edited by Francis Wyndham and Diana Melly, covers (more or less) the years between 1931, when *After Leaving Mr. Mackenzie* was published, and 1966 when, after a long and agonizing struggle, she finally finished *Wide Sargasso Sea*, a tour de force posited on Charlotte Brontë's *Jane Eyre*.

She hadn't many correspondents, saw none of them often and a few of them never, which may be why she spoke to them so directly. They were all versions of the stranger on the train to whom one confides the story of one's life. "You see I am weak and a coward and it wasn't a pleasant situation," Rhys wrote her friend Peggy Kirkaldy in 1950. "My small money was melting away, gas, electricity, phone, hairdos and housecoats to woo back the straying Max. . . . You'll say How could I stick it? Why didn't I go? I really had so little money and I got so weary You don't know. . . . I'd like a job in a shop but alas I am not chic or elegant. I'm grotesque."

Jean Rhys wanted no biographies written of her, and none is needed. Everything this gallant woman was—her maddening lassitude, her occasional paranoia, and a courage that was as extraordinary as her talent—is in her work and in this valuable and heartbreaking correspondence. Any additions to the tale—and I am thinking specifically of David Plante's *Difficult Women* and his description of the drunken old lady who slid into a toilet—are simply very small talk. ▽

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By Carol Tavris

STOPPING CRIME—A STREET-SMART APPROACH

We are all familiar with the horror stories of bystanders who watch silently while a stranger is raped, robbed, or murdered. But bystanders are not all so apathetic, say psychologists R. Lance Shotland, Ph.D., and Lynne I. Goodstein, Ph.D., of Pennsylvania State University. Bystanders report a large percentage of street crimes, act as witnesses, and influence the decision of victims to report a crime.

What causes a bystander to run away from a crime, to call for help, or to intervene actively? People fail to get involved when the situation is ambiguous (is that couple two friends having a "normal" quarrel, or are they two strangers assaulting each other?); when responsibility can be diffused among many observers; when they feel intervention would be risky; and when they think (or persuade themselves) that the situation is not serious.

Most people prefer to help indirectly, informing the police or summoning help. The few people who intervene directly to stop a crime in progress are unusual: they are more physically self-confident, they are angrier at criminals—often because they themselves have been victims of crime, and they have usually witnessed more crimes than people who do not intervene.

The researchers' suggestions for making public spaces safer: fill them with people. If you see a crime, try to get those around you to do something—often it takes only one voice—or call the police. And, most of all, if you or a friend is victimized, report the crime.

BULIMIA—NEW TREATMENTS THAT WORK

At the annual meeting of The Society of Behavioral Medicine last May, the hot topic was bulimia—the disorder marked by binge eating, frequent vomiting, and abuse of laxatives. A common recipe for successful treatment is group support *plus* directed instructions for behavioral change. Sympathetic talk and "understanding" are not enough.

In a study conducted at Stanford University School of Medicine by Betty Kirkley, Ph.D., John Schneider, Ph.D., and John Bachman, Ph.D., twenty-eight bulimics were divided into four groups that met once a week. All women kept a daily record of what and when they ate and the frequency of vomiting, and all participated in the supportive group conversation. But two groups were "non-directive": they discussed food, binge patterns, rituals, and the role of stress, but were given no help in changing their eating patterns.

The "directive" group, however, was instructed to make several specific behavioral changes, such as increasing the regularity of meals, eating a greater variety of foods, delaying the impulse to purge as long as possible, eating favorite foods in new settings not associated with binges, and the use of relaxation tapes to control tension. This combination of instructions worked: the directive group had fewer drop-outs and a greater success rate. For women who suffer from bulimia, understanding how the pattern begins is not as crucial as knowing specifically how to break it.

JOB STRESS—WORKING IT OUT

Exercise can help alleviate stress and protect against illness, but "running away" from some problems isn't necessarily a good idea, either. If you work out after a tough day at the office in order to feel refreshed, exercise is a great idea. If you work out in order to avoid coping with persistent office problems, however, exercise will have fewer health benefits. In a study of 207 Denver workers, William Hendrix, Ph.D., and Alex Rodriquez, M.D., found that the more these employees exercised, the fewer physical symptoms, anxiety, depression, irritability, colds, and stresses they reported. But Colleen P. O'Neill, Ph.D., and Amos Zeichner, Ph.D., at the University of Georgia, get another picture. In their study of 230 working women (73 percent were professionals, most of whom had primary responsibility for household, financial, and child-care decisions), the level of job distress was the strongest predictor of depression, anxiety, and physical symptoms. What kind of coping helped? The avoidance approach ("I'll think about it tomorrow") didn't do much good at all. Avoiders reported the highest degrees of depression, anxiety, and physical ailments. But the women who coped by problem-solving—tackling the stressful work situation and trying to fix it—had the fewest symptoms.

GETTING OFF COFFEE—THE EASY BREAK

I have long believed that I need a cup of coffee—some morning caffeine—to start the day. When my husband confessed recently that he had been making decaffeinated coffee for me three days without telling me, I was amused by my reaction: I immediately got a "withdrawal" headache.

My psychological reaction has been verified by a study of heavy coffee drinkers (who have had an average of thirty-eight cups of coffee per week for nineteen years). William R. Carter, Ph.D., at the University of Virginia School of Medicine, got his thirty-two volunteers to drink only the coffee he provided—which, he said, "might or might not" be decaffeinated—for twelve days. *Not one person* guessed correctly which kind of coffee they were drinking. Further, the volunteers did *not* report symptoms of caffeine withdrawal (such as headaches, drowsiness, or irritability) during the days of *actual* caffeine withdrawal—they reported those symptoms on the days when they *believed* they were on caffeine withdrawal.

The prospect of withdrawal symptoms often scares us away from breaking our addictions. If you're trying to cut down on coffee, it might help to remember that most of our habit is mental.

ABORTION AND EMOTION—THE TRUE EFFECTS

In the debate over abortion, adversaries have argued about the supposed impact on the woman's mental health: opponents maintain that some psychiatric injury is inescapable (from guilt to depression); proponents say that most women experience no such traumas. Arthur Lazarus, M.D., at Temple University School of Medicine, surveyed 292 women two weeks after each had had a first-trimester abortion. "The predominant reaction," he reports, "was relief." Three-fourths of the women described the overall experience as positive. Only 15 percent reported guilt and depression: these tended to be women who had to terminate their pregnancies for medical or genetic reasons, or who had severe psychiatric disorders prior to the abortion. Women who want abortions are not traumatized by having them; those who do not want abortions, understandably, suffer an unhappy aftermath.

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HOW CLOTHES SOOTHE THE SAVAGE BREAST, SEDUCE THE SOUL, AND CHARM THE SENSES

BY JOAN JULIET BUCK

I love clothes. For years, I considered this something to hide, evidence of the worst weakness of womankind, proof that I was a sucker for pretty things and therefore easily taken in by appearances and thus a creature of no perspicacity whatsoever. Along with the rest of my sex and generation, I aspired to be thought deep, clear-eyed, and above vanity. The most rapid way of attaining this objective was to dress like a rag, so that lack of visual sense and denial of esthetic pleasure—mine and that of others—could be glimpsed at the first meeting, and interpolated by anyone really profound to mean that I was of a higher mind. This was going against my natural inclination, which is frivolous and sensual, but I thought it would earn me demerits among the superficial which could then be translated into plus points in the realm of the mind.

A designer friend, catching me one day in Paris in a black cotton Indian dress with wandering seams, unpressed pleats, and a falsely naïve freehand orchid embroidered on the shoulder, on my way to do some research at the Bibliothèque Nationale, said: "Aha—the graduate student look. Not attractive, but convincing." I tried to explain to him that the fact I looked terrible meant I was a better writer than I used to be when I cared about appearances; but this cast his own profession in a sadly minor role, so out of politeness I cut short my justification.

I wanted to look convincing more than I wanted to look attractive, and so did we all. I remember girls burning clothes and fashion magazines at Sarah Lawrence, in a frenzy of hatred for their own femininity. The rage was directed not at the scapegoat bogey of commerce and society but at their own taboo lust for silk and frills and high heels, which had kept them down throughout history. Unless frivolity itself could be destroyed, there would be no chance to advance. There were, however, the few girls who crept to my room to borrow the rabbit-fur miniskirt and the Biba kept-teenager dress, swearing me to secrecy: If anyone else found out, their reputations would be ruined. "I'll lose my credibility," said one, an emphatic activist.

Then came years *(Continued on page 235)*

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MAKING PEACE . . .

(Continued from page 230)

of looking convincing, with relapses into just wanting to look good, and excesses such as the all-red period and the whorehouse-robe period, which I'll leave at that. At one point, I found a political justification for my clothes: I thought China should be recognized by the United States, had read a bit of Mao and seven or eight books about the Long March and the Cultural Revolution, and therefore had some justification for dressing only in cheongsams, Tibetan wrappers, Chinatown jackets, and Mandarin robes. I waited patiently in the Chinese embassy in Paris for a visa that never arrived; and the day the Ping-Pong players went to China and Nixon made it sound as if he had organized the whole thing, I took off all that Jacquard acetate and gave it away. I didn't want to be associated with anything Nixon did; and, furthermore, those buttons made of knots were a pain to do up. Doris Lessing wrote a similar story about the implications of wearing a black shirt—was it a show of support for fascism, or could it just be a black shirt? Of course, in the same book, she also cried the day Stalin died, so it's up to you to judge which of us is the more overheated.

Everyone wanted to look convincing. Women in the work force, women in executive roles, women in politics, all decided that to look convincing they had to look dour. Hence the suit (male, therefore convincing) with the little bow at the neck (little, therefore not threateningly feminine). It's said that liberation made men afraid of women; it made women afraid of women too, particularly of the women they were trying not to look like, namely themselves.

That irrational quality, femininity, made up of gaiety and enjoyment and prettiness, inconsistent and vulnerable, was an even greater shame than lumpy thighs. It was the antithesis of everything we were trying to prove we could be, which could best be described as androgyno-competent: brisk, unemotional (except when making speeches), detached, a little wry, practical, cerebral. Female was acceptable, being the quality that enabled one to have babies, cook, tend the sick, understand, breast-feed, and know who was about to ring the doorbell; but as a quality it was in the same category as blue jeans—for nights at home and weekends only. Femininity was an admission of weakness, and great efforts were made to not quite carry off looking like a woman. I cite only the use of running shoes with business suits, to give an idea of the deliberate undercutting of grace that signaled to the world that women meant business and sport, and no fooling around.

I remember the way of thinking. It went: This blouse looks so great with this skirt and this necklace and these shoes—and there is no way I'll be caught looking like I've figured it out. The best looks went straight back into the closet, and the hand chose instead some combination that betrayed no desire to please—which is a ploy of the weak and cunning—something that struck the right balance between warmth and color blindness. There was for a while a system of token frills, deliberately awkward and gauche, also Chinese machine-embroidered cream silk blouses and hand-knitted cardigans, all of which signaled that one had made a slight effort to do something feminine and it wasn't working because one was such a pure soul. In this category, one also found the possession of extremely long hair, knotted into a braid or skewered to the head with a pencil, the nineteenth-century crowning glory worn as an impediment, an heirloom with sentimental connotations.

The guiding idea was that of efficient reliability: Hostesses no longer entertained at home in fragile silk dresses (too European) or those strange things called hostess gowns, a combination of negligee and quilted coat (too bourgeois, middle-aged, and Midwestern). They dressed in cotton or cashmere jogging clothes, as if to suggest that they were looking forward to a hygienic and bracing run after the guests had left. The ruling fantasies behind the costumes were (1) running the world and (2) the locker room at the Olympics, both of which ignored the embarrassing problem of femininity. Messages being: I dominate and I win, not I lure and I enjoy.

This withdrawal of energy from the feminine meant that women felt more frustrated than they might have, had they had the safety valve of running their hands through ribbons and lace and necklaces (Greeks have worry beads; well-adjusted women have closets). By ignoring their need for allure, they had to find that giddiness and irresponsibility somewhere else, and consequently had to have affairs, which ended badly; and then they gained a few pounds and looked worse than before and went now automatically to the grey workshirt with the beige cardigan, the flat shoes, the slightly discolored hoop earrings from college days—which made them look so dreary that they needed more casual sex to compensate; but by now it was more difficult to obtain because of the way they looked, and the vicious circle was set.

Greeks have worry beads and well-adjusted women have closets

There were other reasons to dress dreary. The poor quality of dry cleaning in the United States, the risk of rape if one looked sexy in the streets, the state of the streets and sidewalks in New York City; these factors conspired to make one wear grey, camouflage the body, and keep to running shoes. When I moved back to America four years ago, I immediately gave up all European chic so as to be taken seriously, and also *(Continued on page 236)*

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MAKING PEACE . . .

(Continued from page 235)

because I had no money for costly new imports. It was better to be thought a real person than a vain one, and to be taken seriously I circumvented the lure of style. Then I turned thirty-four, a ghastly age, and realized it didn't matter what other people thought of me. Thus freed from the need to be accepted by my peers and betters, I was able to give in to my natural proclivities and go shopping again.

Now loving clothes is more than a matter of shopping. There are the clothes one loves as a teenager, which either make one look like all one's friends, or throw into relief that part of one's anatomy that one considers the winner in the body stakes. Year by year and decade by decade, the styles change but these garments have in common seams that fly off the edge of the fabric and the moonlit glow of polyester derivatives. I'm not talking about these playthings. Nor do I mean the reliable jackets of the androgyno-competent stage, which are reliable on the hanger and reliable on the shoulders and don't fall off the backs of chairs in restaurants. I mean fashion. That catch in the throat as you cross the threshold of Saint Laurent or Chanel, not unlike the stage fright of adultery, leads to a private diatribe. "This can't be me, I don't do this. What am I doing? Am I mad? All my principles are at stake here, and yet, look, my feet are walking in, my hands are reaching out to touch that soft sleeve, I check my eyes in the mirror, I'll never be able to consider myself a good person again, do you know how many people could eat for a week for the price of this dress, but could they eat this dress? Of course I'll go behind the curtain now and take my clothes off, leave them on a heap in the floor in my haste to try this new. . ."

To paraphrase Thoreau, beware of any occupation which requires taking off your clothes, for that is the essence of seduction. (Yes, even the doctor's office. Seduction by science.)

Fashion. Words and attitudes that have worn bare with repetition, been discarded, and now appear brand-new, enticing. Color, style, cut, line. Sharp, strong, emphatic. Allure. "No, no, not me," screams she-who-would-be-taken-as-real, "not me, I don't need that! I'm better than cut and shoulder pads." Don't be so sure. Starting with the shoes: having realized that even in flats I didn't walk as much as I liked to think I did, I bought a pair of black suede spikes. Four instant inches, and a strange new shape to my legs: elongated, racy. Whatever went on top of that no longer embodied the Warsaw droop, and judicious hemming to the spot by my knee that the dressmaker discovered twelve years ago, and which I then contrived to ignore (because finding the right place for a skirt to fall was too *conventional*), suddenly gave me a silhouette. Once one starts, there seems to be no end to the improvements.

Having cleared away the reticence about wanting to look like a woman, the next step is to make her the best-looking one possible. And after that, after the suit (from Saint Laurent or Chanel) has been bought and altered so that waist is waist and there are no pocket lumps or bulges, after the blouses have been chosen that make the neck look its best, after the supply of dark tights has been put in so that never, ever, will the high heels be topped by turquoise or magenta legs because the last pair of black tights have a run in them, after that the real giddiness sets in.

There's always just one more thing: brooches and necklaces and bracelets and hats and belts. More is, right now, definitely more. Even the Hermès scarf, once the flag of the bought wife, has reemerged as a desirable object, with its bright colors, elitist designs, and utter worldliness. A few years ago, I would have grown nauseated at the idea of winding pictures of harnesses or paeans to Napoleon around my neck. Now I consider them talismans. I was sitting in a coffee shop the other day, Hermès scarf radiating at my neck, when an old friend from the thrift-shop-and-Chinese-costume days walked in. I made a movement to hide the tricolor effervescence at my neck from her, knowing she'd laugh. Then she opened her coat, to reveal that her tunic was not only from Hermès, but in the same design. When girls grow up; they go shopping.

I look like a lady, I flash; so do my friends. On extreme days, I look like a minor head of state

But my soul, you may ask, my soul? When I leave the house now I wear makeup. It no longer takes me a thrifty ten minutes to don the costume of a serious person, but three quarters of an hour to indulge in orchestrating all the frivol: there's always one necklace that's just a little too long, or my white kid gloves take a while to pull on. I have four white silk blouses, which are a source of great concern to me, the cleaning lady, and the dry cleaner. I look like a lady, I flash. So do my friends; we've all come to it together. On extreme days, I look like a minor head of state. I do not look serious anymore, but I know that inside I am the same arrogant slob I always was.

Recently, a male friend waved a drunken hand at me and said, "You're just a chic lady who wants to write." My one-year-old wardrobe had invalidated fourteen years of work, thereby proving the feminists' theory; but it neither hurt nor mattered. Having accepted my own frivolity, I've given up trying to make a serious impression. And he, poor man, condemned to always dressing as a man, can never know the luxury of blaming his shortcomings on his image. He must, instead, attribute his image to his shortcomings. ▽

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How secure is your money in the bank?

THE GUARANTEES THAT SAVERS HAVE COME TO DEPEND ON MAY NOT BE HERE MUCH LONGER

BY SUSAN LEE

It could have been straight out of Paul Erdman's novels of high economic skullduggery: In one week this past May, nervous international depositors started a swift panic run on the giant Continental Illinois National Bank and Trust Company of Chicago. Just as swiftly, the federal agencies that oversee the banking system stepped in to prevent certain collapse and—so they said—potentially far-reaching damage to America's banking system. High drama, certainly; but, more important, the Continental Illinois crisis illuminated some issues that had been on the discussion table for some time—issues that could have a major impact on the bank deposit insurance system.

For over fifty years, the safety of bank deposits has been underwritten by the federal government. Although the government is legally committed to stand behind deposits of up to $100,000 only, in practice, those with either a tad over—or a million over—have enjoyed full protection, too. Deposit insurance is a comforting thing for the government to provide; but, on reflection, it's also a peculiar one. The government doesn't underwrite your money-market fund investments, or the value of your house, or the money stashed under your mattress. Why, then, does it guarantee the money lodged in your neighborhood bank?

The answer is simple and serious. Banks are crucial players for a sound economy. Banks link up people wishing to save, the depositors, with people wishing to invest, the borrowers. Without this kind of financial middle person, people really might keep their savings under the mattress, leaving those who wish to borrow starved for funds.

The government helps by assuring savers that their money is safer in banks than under mattresses. Before government insurance, depositors at banks that failed rarely recovered all their money. Moreover, one bank failure often sent depositors at other banks into a panic. As those depositors withdrew their money, otherwise sound banks would find themselves short of cash and would start calling in their loans. If the panic was deep enough, economic activity came to a halt. This is what happened during the Depression, when waves of bank collapses caused losses to depositors that were in the billions.

This experience was dramatic enough to convince the federal government to do something. What was done, chiefly, was the creation of the Federal Deposit Insurance Corporation. The FDIC undertakes to insure bank deposits with the full faith and credit of the federal government. Hence, if a bank fails, there's no need to panic—the FDIC will make good on the money. Moreover, one bank's collapse does not mean a run on the banking system.

The FDIC performs this service by charging all member banks an insurance fee—a flat percentage of the value of their domestic deposits. That money goes into a reserve fund. It

Insuring bank deposits is a comforting, but peculiar, thing for a government to do

is not, however, enough to cover *all* insured deposits. So the FDIC tries to prevent bank failures by conducting regular examinations of bank balance sheets and practices. But, as the fall of Jake Butcher's Tennessee banking empire proved, the auditing system doesn't always work.

When a bank fails, the FDIC has two choices: it can refund all the legally insured deposits and let the uninsured bear a loss, or it can go what's called the "merger" route. Here, merging means that the FDIC finds a healthy bank and tranfers to it all the accounts held by the flopped bank; the only practical consequence to depositors is a new checkbook. Thus, by merging the failed bank, the FDIC provides de facto insurance for all depositors—those over the legal limit as well as those within it.

This kind of government insurance has produced its own set of problems: since depositors know that their money is guaranteed, it hardly matters to them if their bank has a lot of high-risk loans out to countries like Argentina or Brazil. In fact, most people don't even bother to look at their bank's balance sheets or inquire into their *(Continued on page 240)*

Additional information about Zyderm® Collagen treatments for discussion with your physician.

For tens of thousands of people, Zyderm® Collagen has provided a safe, nonsurgical option for the treatment of many skin contour problems.

As with any medical procedure, you should be aware of the safety issues and restrictions associated with Zyderm Collagen treatments. Although your physician will review all of these points at the time of your consultation, a summary is presented below.

Zyderm Collagen is not for everyone. Zyderm Collagen treatments are contraindicated for: people who have a reaction to the required skin test or who have previously had a hypersensitivity response to Zyderm Collagen; people with a history of autoimmune diseases or anaphylactoid reactions; and people who are hypersensitive to lidocaine.

Zyderm Collagen is not for use in breast augmentation or for implantation into bone, tendon, ligament or muscle.

All medical procedures require caution. Any injection involves an inherent risk of infection. Your doctor will, of course, act to minimize this risk.

Also, he or she will take care to avoid laceration of or injection into blood vessels. With certain substances that are injected into the head or neck area (e.g., local anesthetics and steroids), there is a remote possibility that accidental placement of the needle into a blood vessel could result in eye problems. Such an incident has occurred once in an estimated 400,000 treatment injections of Zyderm Collagen, resulting in partial loss of vision in one eye.

Your doctor will take special care when injecting Zyderm Collagen around the eyes and lips, due to the thinness of the skin in these areas.

Finally, your physician will monitor the amount of Zyderm Collagen you receive, as there is a limit to the amount that may be used.

Extra care is required for certain people. Zyderm Collagen is used cautiously in people with histories of atopic or allergic reactions to other substances: its use has been associated with allergic hypersensitivity reactions, especially in patients who have such histories.

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Treatment is deferred in people with active inflammatory skin conditions (eruptions such as cysts, pimples, rashes and hives), or with infections, until the condition has been controlled.

Also, the safety of treatment during pregnancy or treatment of infants and children has not been established.

Possible reactions to treatment. An understanding of the safety of Zyderm Collagen is based on five years of clinical data (from 1978 to the present); safety beyond that time period is not known. Ongoing research, however, will continue to provide such information.

A small number of people (approximately one in one hundred treated patients) experience adverse reactions to Zyderm Collagen. Most are of an immune nature and consist of redness, swelling, firmness and/or itching at injection sites. About half of these reactions occur during treatment despite a response-free skin test; the other half develop when the response to the skin test is not noticed or reported. While most of these reactions last between two weeks and four months, they have occasionally lasted longer.

In addition, fewer than one in one thousand treated patients develop a recurrence of an outbreak of herpes simplex or an infection at an injection site.

Systemic complaints (nausea, rash, muscle achiness, headaches, dizziness or difficulty in breathing) are reported by fewer than three in ten thousand treated patients.

Fewer than one in ten thousand treated patients experience scab formation at isolated treatment sites, as a result of apparent small vessel laceration. This scab formation can result in scarring.

Approximately one in one hundred treated patients experiences brief episodes of treatment-associated reactions, including mild swelling and bruising at treatment sites. These episodes usually last only a few hours or days and have not been shown to interfere with the success of treatment with Zyderm Collagen.

Consult your doctor. Ask your physician about Zyderm Collagen treatments. He or she can best evaluate the appropriateness of treatment for you, and answer any additional questions you may have.

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One other thing. Zyderm Collagen treatments will not replace a face-lift because each procedure is performed for a different reason. A face-lift surgically removes sagging skin, whereas Zyderm Collagen fills in lines. Zyderm Collagen is often used, however, to fine-tune the results of a face-lift.

Like your own collagen, Zyderm Collagen doesn't last forever. Over time, improvement gradually fades because your skin will continue to age.

Of course, when you see the results after completion of treatment (an average of two to three office visits), you'll want to maintain the smooth contour of your skin—with just a simple visit to the doctor for a touch-up (generally within two years of the initial treatment).

Depending on the number of visits required, the initial series of treatments can cost as little as $300 to $500. Touch-ups, if desired, are considerably less.

You should consult with one of 7,000 dermatologists, plastic surgeons and head and neck specialists who've been specially trained to administer Zyderm Collagen treatments. You are encouraged to call if you need the name of a qualified physician in your area. Our toll-free number is 800-227-4004 (in Hawaii and Alaska, call 415-856-0200, collect; in Canada, call 800-361-9640). If you'd like, you can also listen to an information tape or talk with a product specialist.

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MONEY IN THE BANK

(Continued from page 238)

bank's loan policies. And banks, knowing that their depositors don't know—or care—about their practices, have no incentive to behave themselves. After all, banks with risky loans have no fear that people will shift their funds into banks with more conservative ones. Simply put, depositors don't provide a source of discipline against bad banking practices. Curiously, then, by removing the risk faced by depositors, the FDIC makes it easier for banks to engage in chancy doings. And so, critics argue, federal insurance can actually cause bank failures.

But the worries don't stop there. Some of the $1.3 trillion in insured deposits are the result of a sneaky, backdoor way to benefit from "free" deposit insurance. Indeed, recently FDIC officials have been making a lot of, well, official noise about this controversial practice known as money-brokering.

The trick is tricky all right: Money brokers take big chunks of cash—amounts over the legal limit—divide them into discrete, insurable $100,000 bites, and then send the deposits to banks all over the country. Often, these brokered deposits end up at ailing banks because those institutions must offer higher rates of return on deposits as a risk premium. Last year, not only were bank failures up—forty-eight failed versus an annual average of eight over the past twenty-five years—but about half of them were banks that had received money from money brokers.

In March, the FDIC and the Federal Home Loan Bank Board came up with a rule to foil the money brokers, which takes effect October 1st. Although the rule is being disputed, deposits placed by brokers will be subject to a strict insurance limit of $100,000 on all funds in any one bank—no matter how many clients those funds represent.

Soon you'll be able to figure out how well, or badly, your bank is managing your money—if the government has its way

Welcome as this action may be, it is not enough. Thus, the FDIC and some Congresspeople are proposing more profound alterations in the federal deposit insurance system.

For banks, the FDIC has suggested a plan to constrain their freedom to take risks. Banks would be required to pay for their insurance according to how risky their loans are; that is, according to the likelihood they might go bankrupt. Banks with a lot of dubious loans residing in Latin American or other Third World countries would have to pay higher insurance premiums than prudent banks with loans to blue-chip American companies.

Further, the FDIC is pushing for banks to more fully disclose the intricacies of their balance sheets. That would make it easier for depositors (and bank stockholders) to figure out how well bank management was handling their money.

As for depositors, before the Continental crisis—when each and every dollar was covered—the FDIC had been signaling its intention to stop guaranteeing deposits over the $100,000 legal limit. One idea was to have the agency provide partial insurance, say eighty cents on the dollar, even when a merger between a failing bank and a sound one can be arranged. Something of that sort was done back in March when the FDIC transferred only insured deposits at two failed banks and declared it would reimburse the uninsured deposits at less than full value.

These ideas are still in their early stages, and the final impact of the FDIC's support of Continental Illinois has yet to be realized. But one thing is sure—the days of "free," limitless federal deposit insurance are numbered. As William Isaac, chairman of the FDIC, says, "Changes in deposit insurance will cause some unhappiness. The banking system, however, will be much the healthier for it." ▽

SEBAGO

AND ACCESSORIES

FALL '84 . . .
WILD. CIVILIZED.
TOTALLY TEMPTING.

Duck shoe pg. 8.

Sebago

FROM OUR FRONT COVER:

Don't let those beady eyes fool you: this duck is actually one of the most smashing skimmers of the season. Tokio Kumagaï dots the sueded plumage to distinguish this unique breed of bird. All suede and leather with a stacked-look leather heel. Beige/Brown.

Medium: 5B, 5½B, 6B, 6½B, 7B, 7½B, 8B, 8½B, 9B, 9½B, 10B. (1 lb. 2 oz.)

A2080 0121—State size. 165.00

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A

B

C

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A Yearning for the elegance of days long past? Step into Anne Klein's pump and you might feel the urge to hostess a garden party! Note the delicately curved "teacup" heel—and the buttoned strap, a dressmaker touch straight out of yesteryear. All leather with a 1½-in. heel.
AA(Narrow): 7, 7½, 8, 8½, 9.
B(Medium): 5½, 6, 6½, 7, 7½, 8, 8½, 9; 10.
T2080 0293—Beige. T2080 0292—Gray.
State size, AA or B. (1 lb. 4 oz.) 100.00

B Cross two fabulous straps, button one, and you've got the start of a newsmaking pump. Outlined with contrast perfing and concluded with that slick heel, you just might have the hottest footwear story of the year. By Anne Klein. All leather with a 2½-in. heel.
AA(Narrow): 7, 7½, 8, 8½, 9.
B(Medium): 5½, 6, 6½, 7, 7½, 8, 8½, 9; 10.
T2080 0290—Beige. T2080 0289—Gray.
State size, AA or B. (1 lb. 4 oz.) 145.00

C Antique crystal beads make their trip through time to become an elegant pin. On your lapel, divine—and the length is quite proper for a hatpin, too. 7⅝-in. silver-tone metal.
N2680 1193—(4 oz.) 20.00

D From Anne Klein, the oxford is newly imagined. The perfing (so angular!) is remarkable, and that full, snakeskin-covered heel carries it off with panache. All leather; 2¾-in. heel.
AA(Narrow): 7, 7½, 8, 8½, 9.
B(Medium): 5½, 6, 6½, 7, 7½, 8, 8½, 9; 10.
T2080 0295—Gray.
State size, AA or B. (1 lb. 4 oz.) 195.00

E Fleurs-de-lis give a pale suede boot the regal distinction it deserves. It's done via perfing at the top and toe, quite superbly by Anne Klein. All leather with 15½-in. suede upper; 1½-in. teacup heel.
AA(Narrow): 7, 7½, 8, 8½, 9.
B(Medium): 5½, 6, 6½, 7, 7½, 8, 8½, 9; 10.
T2080 0299—Winter White.
T2080 0298—Gray.
State size, AA or B. (1 lb. 14 oz.) 155.00

THE SILK CHIFFON SCARF swirls to create a breathtaking entrance. Wrap your head or waist, even wear its generous length as a graceful stole. Peach and cream ombre by Hattie Carnegie. 35x86 in. (5 oz.)
N2680 7228 60.00

D

A The most conservative business suit develops a whole new personality when you wear a terrific pump like this one. Van Eli splices colors randomly to give an extra bit of lift to your working day. Kidskin upper; man-made sole. 2¼-in. heel.
AA(Narrow): 6, 6½, 7, 7½, 8, 8½, 9, 9½, 10.
B(Medium): 4, 4½, 5, 5½, 6, 6½, 7, 7½, 8, 8½, 9, 9½, 10, 10½, 11.
Shown top to bottom:
T2080 0758—Black Multi/Green Toe.
T2080 0757—Winter White/Blue Toe.
T2080 0759—Fall Multi/Plum Toe.
State size, AA or B.
(1 lb. 2 oz.) 75.00

B Abstract art meets the low-slung pump. Piping winds lazily around the geometric cutouts and underlays. And that subtle asymmetry on top of the foot adds even more intrigue. All leather, from Paradox by Zalo. 1-in. heel.
AA(Narrow): 7, 7½, 8, 8½, 9.
B(Medium): 5, 5½, 6, 6½, 7, 7½, 8, 8½, 9, 9½, 10.
T2080 1217—Winter White/Multi.
T2080 1216—Black/Multi.
State size, AA or B. (1 lb.) 85.00

C Everyone's getting more dressed up this fall—including you, with giant "gems" for your ears. The faceted glass stone is ringed with black-enameled base metal. By Kenneth Jay Lane. 1-in. clip backs.
N2680 1148—Blue.
N2680 1149—Smokey Gray.
N2680 1147—Red.
N2680 1178—Amethyst (purple).
Shipping wt. 5 oz. 25.00

D A monochromatic Mondrian of textures, precisely blocked. Nickels revitalizes the black pump, combining matte calfskin, patent leather and suede. All leather; 2¼-in. heel.
AA(Narrow): 7, 7½, 8, 8½, 9.
B(Medium): 5½, 6, 6½, 7, 7½, 8, 8½, 9; 10.
State size, AA or B.
T2080 2526—(1 lb. 2 oz.) 60.00

E How can you call a pump basic when it's got this much shine—and a curvy, 3-D disc to top it off? Gloria Vanderbilt designs it of patent leather with a 2½-in. heel. Man-made sole.
AA(Narrow): 7½, 8, 8½, 9; 10.
B(Medium): 5½, 6, 6½, 7, 7½, 8, 8½, 9, 9½, 10.
T2080 2581—Gray. T2080 2582—New Purple.
T2080 2580—Sesame (taupe).
T2080 2583—Midnight Blue.
T2080 2579—Black.
State size, AA or B. (1 lb. 2 oz.) 55.00

A

A Details make a bold showing on the ankle boot by Raffaella D'Arezzo. It's the look of the 80's with high-tech hardware closures and embossed leather trim. The leather upper zips and snaps. A slim platform wedge tops the rubber unit sole.
Medium width: 6B, 6½B, 7B, 7½B, 8B, 8½B, 9B; 10B.
A2480 4345—Khaki Gray.
A2480 4346—Black.
State size. (1 lb. 10 oz.) 60.00

B

B It's just a little boot...but don't underestimate its importance. It brings the balance you need to this year's larger-than-life silhouettes. With simple, uncluttered lines and an asymmetrical strap that stretches to fit. From Kenneth Cole, in leather with a black rubber unit bottom.
Medium width: 5½B, 6B, 6½B, 7B, 7½B, 8B, 8½B, 9B; 10B.
A2480 4526—Gray.
A2480 4527—Winter White.
A2480 4525—Black.
State size. (1 lb. 10 oz.) 85.00

C From Esprit De Corp, a moc they call the driving shoe. (Forget the car—we just call it great-looking!) Rubber cleating covers the bottom, reaches right on up the back. The rest is buttery soft leather.
Medium width: 5½B, 6B, 6½B, 7B, 7½B, 8B, 8½B, 9B; 10B.
A2480 4243—Petrol Blue.
A2480 4242—Red. A2480 4245—Plum.
A2480 4247—Black.
State size. (1 lb. 2 oz.) 38.00

C

F

D

D Liz Claiborne's skimmer is what's fun about the shoe this season. What you notice first: those wonderful grommets—bigger and bolder than ever. Then, there's the exciting contrast of smooth and textured leather. Add to that a strong dose of color and black man-made unit sole. Now you've got a look you'll turn to again and again!
Medium width: 5B, 5½B, 6B, 6½B, 7B, 7½B, 8B, 8½B, 9B, 9½B, 10B.
A2480 4231—Red.
A2480 4232—Whitewall (off-white).
A2480 4229—Royal Blue.
A2480 4228—Tabac (light brown).
A2480 4230—Violet.
State size. (1 lb. 4 oz.) 48.00

ANKLETS in hot colors spice up the skimmer and other favorites. Package of 4 includes Pumpkin, Smoke, Pepper Red and Fuchsia. Orlon® acrylic; machine wash. One size fits 8-11.
N2180 0272—(7 oz.) Pkg. 10.00

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M

A-B Joan & David borrow lots of details from the men, then cleverly add a few of their own. This androgynous footgear is clearly the hottest thing on the horizon, with the texture of lizard showing up here and there. All leather with stacked-look leather heel.
Medium: 5B, 5½B, 6B, 6½B, 7B, 7½B, 8B, 8½B, 9B, 9½B, 10B.

(A) The hiking boot rises 5 inches, solidly covering the ankle. In Cognac.
State size above.
A2080 0275—(1 lb. 6 oz.) 135.00

(B) The oxford. Impeccable!
A2080 0277—Luggage Tan.
A2080 0278—Black.
State size above. (1 lb. 4 oz.) 98.00

KNEE SOCKS with half-and-half color for each pair, neatly divided by a cable. Package of 3 includes taupe/rust, gray/heather blue, black/royal blue. Acrylic/nylon/wool/spandex machine washes. One size fits 9-11.
N2180 0296—(7 oz.) Pkg. 12.00

N

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C

IT'S MENSWEAR AND IT'S NOT —
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THE BEST CONCEPTS AND MAKE THEM YOUR OWN.

D

E

F

C Nowhere near the Mary Janes you wore as a kid. They're lower, heavier looking. And notice how the polished calfskin plays against the texture of the Velcro—yes!—closed strap. By Kenneth Cole. All leather with a stacked-look leather heel.
Medium: 5½B, 6B, 6½B, 7B, 7½B, 8B, 8½B, 9B; 10B.
A2080 1655—Brandy.
A2080 1656—Charcoal Gray.
State size. (1 lb. 6 oz.) 78.00

D Pure and simple. Tokio Kumagaï designs the evening slipper with clean lines and a color-cued wrap of elastic for superb fit. All leather with a 1-in. stacked-look leather heel. Black.
Medium: 5B, 5½B, 6B, 6½B, 7B, 7½B, 8B, 8½B, 9B, 9½B, 10B.
A2080 0117—State size. (1 lb. 4 oz.) 125.00

E Fabulous furnishings take the form of a scarf—handwoven with marvelous texture in earthen colors. And it's long enough to wrap almost any way you can think of. From Patricia Feiwel. Cotton/wool/rayon. 11x56 in.
N2680 7219—(8 oz.) 90.00

F A tailored deerskin glove is as well-loved for its softness as for its durability. From Conroy Gloves, unlined and pleated at the side. Chestnut.
Sizes: S(6-6½); M(7-7½); L(8-8½).
State size letter.
A2680 4210—(6 oz.) 30.00

ALLIGATOR, LIZARD, ALL MANNER OF REPTILES INSPIRE NEW TEXTURES FOR LEATHER.

A The subtle sheen of lizard-printed leather hits you first, but look closer…the sculptural heel elevates this pump above the ordinary. By Bandolino. Leather upper and 1¼-in. stacked-look leather heel; man-made sole.
AA(Narrow): 7, 7½, 8, 8½, 9.
B(Medium): 4, 4½, 5, 5½, 6, 6½, 7, 7½, 8, 8½, 9, 9½, 10; 11; 12.
T2080 1764—Viola Plum.
T2080 1765—Petrolio Teal.
T2080 1766—Toscana Brown.
T2080 1767—Slate (dark gray).
State size, AA or B. (1 lb. 4 oz.) 62.00

B Texture is everywhere this season—even on your wrist! The rough-hewn bangle from Robin Kahn sees to that. It's pewter with an antiqued finish. ¼-in. wide.
N2680 1192—Gold-tone.
N2680 1191—Silver-tone.
N2680 1190—Copper-tone. (7 oz.) 45.00

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A

B

C Squiggles and curliques change the common conception of a dome earring. By Robin Kahn, in pewter with antiqued finish. 1-in. diameter clip backs.
N2680 1187—Copper-tone.
N2680 1188—Silver-tone.
N2680 1189—Gold-tone. (5 oz.) 30.00

D Precise lines and angles accentuate the interplay of smooth and alligator-printed calfskin. From Bandolino. Leather upper and stacked-look 1-in. wedge; man-made sole.
AA(Narrow): 7, 7½, 8, 8½, 9.
B(Medium): 4, 4½, 5, 5½, 6, 6½, 7, 7½, 8, 8½, 9, 9½, 10; 11; 12.
T2080 1749—Slate Gray.
T2080 1748—Brick (rust).
State size, AA or B. (1 lb. 2 oz.) 62.00

E Van Eli adds an asymmetrical strap and changes the pump forever. It's squarer in shape with a dash of faux snake for good measure. Leather upper and 1¾-in. stacked-look leather heel; man-made sole.
AA(Narrow): 7, 7½, 8, 8½, 9; 10.
B(Medium): 5, 5½, 6, 6½, 7, 7½, 8, 8½, 9; 10.
T2080 0784—Chocolate Brown (shown).
T2080 0783—Taupe. T2080 0785—Black.
State size, AA or B. (1 lb. 2 oz.) 64.00

F

F The embodiment of everything new: bold bands, chunky heel, and most of all the delicate grain of lizard-printed leather. It's from Van Eli. 1½-in. stacked-look leather heel; man-made sole.
AA(Narrow): 6, 6½, 7, 7½, 8, 8½, 9, 9½, 10.
B(Medium): 4, 4½, 5, 5½, 6, 6½, 7, 7½, 8, 8½, 9, 9½, 10, 10½, 11, 11½, 12.
T2080 1265—Khaki. T2080 1267—Wine.
Not shown, but also available: T2080 1264—Taupe. T2080 1266—Black.
State size, AA or B. (1 lb. 2 oz.) 64.00

C

D

E

Q

A Carlos Falchi displays his inimitable style, concocting a handbag from leather with a soft suede cuff. Lizard and metallic snakeskin swirl around the corners. Lined in leather with inside zip pocket.
Black/Gold. 12x7¾ in.
N2680 1981—(10 oz.) 350.00

B-C Bursts of gilded snakeskin catch your eye, but there's so much more! At second glance you'll notice the contrasting textures of suede and thin strips of golden leather, a light tracing of metallic stitching. And the clean-lined heel shows an emphatic Western influence. From Andrew Geller; all leather with a stacked-look heel. Black/Gold.
AA(Narrow): 7, 7½, 8, 8½, 9.
B(Medium): 5, 5½, 6, 6½, 7, 7½, 8, 8½, 9, 9½, 10.

(B) The pump with 2½-in. heel.
State size above, AA or B.
T2080 1269—(1 lb. 2 oz.) 115.00

(C) The boot with 10-in. upper, 1½-in. heel.
State size above, AA or B.
T2080 2961—(1 lb. 8 oz.) 195.00

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Beyond the burrito: the new wave of Mexican cuisine

By Barbara Kafka

I love the combination of spicy, aromatic, and fresh that is Mexican food. A hot day's delight is the combination of small red pungent chilis, the dark green muskiness of coriander, and the crisp, pale, acid fleshiness of tomatillos.

It seems inevitable that the flood of interest in American cooking would have established regional versions of Mexican food in every area of our country—from pop food to the highest reaches of gastronomic experimentation.

Looking back, the indications were clear. As a nation, we developed a taste for spicier food—witness the rise of the Szechuan restaurant. We have always barbecued. Every bar that served a hamburger also served some version of what a Texan would not recognize as chili. Gradually, the endless varieties of hot peppers, dried and fresh, have appeared to be cautiously sampled. Diana Kennedy has written knowledgeably and lyrically of authentic Mexican cooking and her books are eagerly bought, along with tortilla presses.

Suddenly it has become a question not of lamenting the lack of good Mexican restaurants, but of touting friends on to specific tastes. There are subspecies: Northern California Mexican, Los Angeles Mexican, Tex-Mex, Arizona-Hopi-Mex, San Diego Mexican, Nouvelle Mexican with its important corollary, Nouvelle Mexican Pizza. There are also the "authentic" regional Mexican styles—Yucatec, Michoacán, Chapultepec, etc. None of these takes into account that interesting aberration—Cincinnati chili served on top of spaghetti. San Diego Mexican seems to be overwhelmingly salad; no matter what one orders it comes topped with a fresh mass of lettuce and tomatoes. Try the Casa de Bandini, in old-town San Diego, for typical Southern California-Mexican food in a great Spanish house lovingly restored with outdoor gardens and tables tucked between the bougainvillaea and the roses.

Even in San Diego, with its Hispanic tradition, adaptation is taking place. Piret's run by the Mungers— the people who own the famous Perfect Pan cookware stores—serves a fabulous (California style) pizza with white cheese, jalapeños, and coriander. Just south of the border in Tijuana, I had some of the best Mexican food I have had at a restaurant called La Fonda Roberto's. They make the lightest crêpe with corn *(Continued on page 246)*

SUMMER'S MOST GOLDEN DISH

Suitable as these spicy delights are for summer dining, you might enjoy a recipe inspired by the fresh foods of summer.

YELLOW PEPPER PASTA WITH SHRIMP

This pasta is the golden yellow of bell peppers. The strips of pepper, shrimp, and flecks of basil are a colorful topping. Making the pasta is work you could put off for a cooler day in the fall (at that time, use less garlic, which will have lost summer's sweetness), and substitute store-bought fettucine. Or serve shrimp and vegetable mixture without any accompaniment except bread. The pasta can also be made ahead and frozen. Any leftover shrimp and pepper sauce is equally good at room temperature or as stuffing for an omelet (eight servings as first course; four as main course).

Yellow pepper Purée: **This is used for both the pasta and the sauce. Purée 2 pounds seeded, cored yellow bell peppers** ***(Continued on page 246)***

MATS GUSTAVSON SHEILA METZNER Details, last pages

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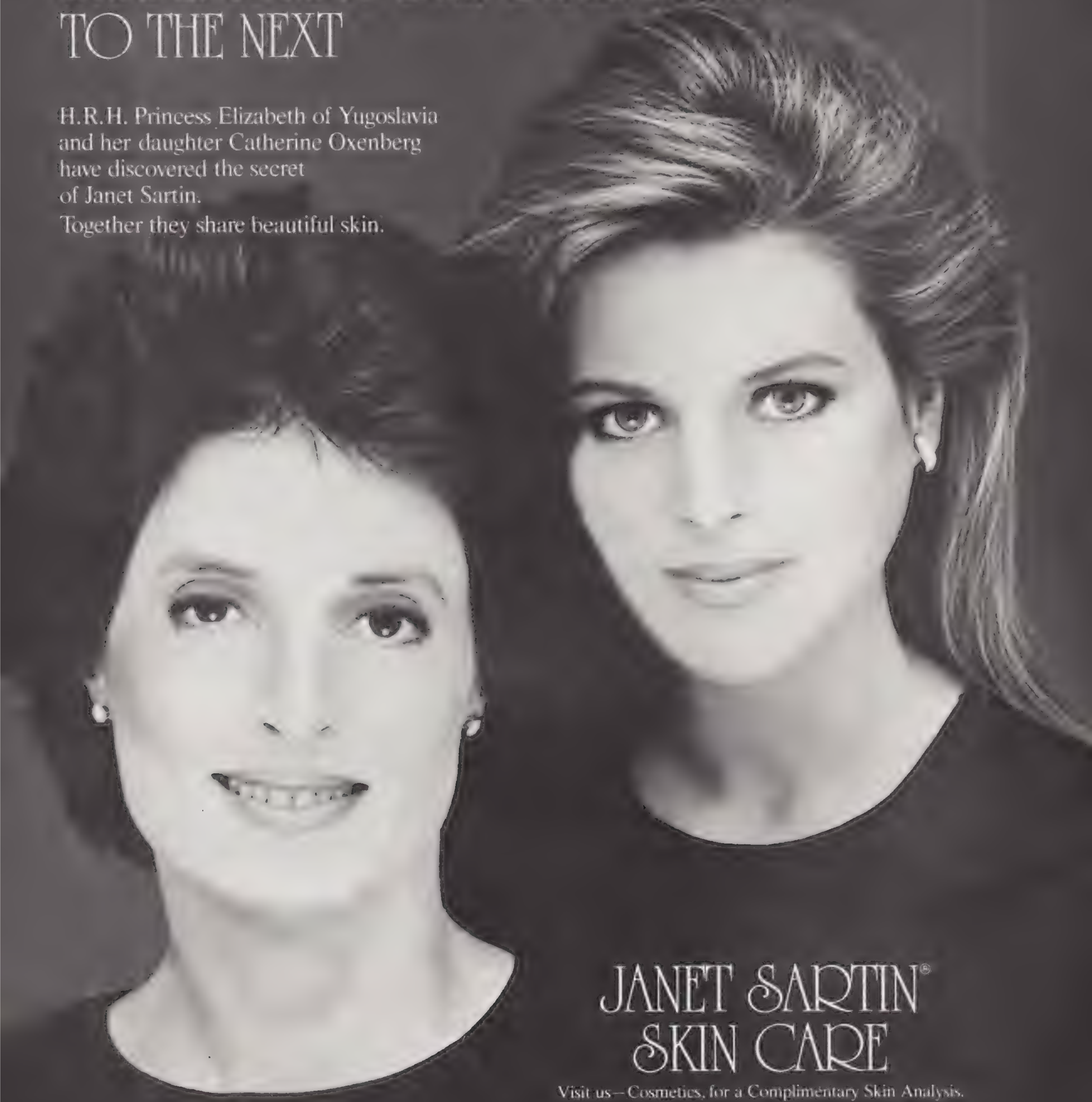

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pierre cardin

TEX-MEX

(Continued from page 242)

fungus or white cheese, and their tripe is spectacular.

Watch out, by the way, for the Mexican wines. They are very inexpensive, but not necessarily worth the bargain. Instead, drink the beer. It is uniformly good, from the dark creaminess of Dos XX to the lighter elegance of Superior.

In San Francisco, although the standard California-Mexican cuisine, including burrito stands, is everywhere, the adventuring is more pronounced. Santa Fe Bar and Grill, in Berkeley, makes a thin black-bean cake under a brilliant topping of sour cream, tomatoes, and the omnipresent chilis and coriander.

In New York City, the De la Houssayes started the restaurant Texarkana, where a suckling pig rotates in the fireplace and superior salsas, red and green from Texas, adorn the tables and spice your dishes to your pleasure or tolerance. Recently, a flourish of New Mexican-inspired places have arrived on the scene, most notably, so far, El Rio Grande and Rosa's Place. At Carolina, whose alliance is more broadly Southern than Tex-Mex, do not neglect the chili, a model of this spicy beanless delight.

Josefina Howard, who was the guiding spirit behind Cinco de Mayo, in New York's SoHo, has just opened Rosa Mexicano at 1063 First Avenue (at Fifty-eighth Street), specializing in Mexican classics. Charles Boxenbaum, a super architect, has designed a sympathetically elegant space.

After you have absorbed the purity of the food in Diana Kennedy's several books—you might venture on to the *Cuisine of the American Southwest* (Cuisinart Cooking Club/Harper & Row) by Anne Lindsay Greer. Anne will help you tell one pepper from another, despite the variations in regional names, and she gives a whole array of traditional recipes made with foods never before associated with Southwest cooking. Maybe Cincinnati was just ahead of the game.

YELLOW PEPPER PASTA

(Continued from page 242)

in the work bowl of food processor. Pour purée into stainless steel or enamel saucepan and cook over medium-low heat for about 15 minutes, stirring frequently; do not allow purée to scorch. Put cooked purée through fine grate of food mill. Return to heat, stirring frequently, till reduced to 1 ⅓ cups. Place in stainless steel bowl; cover and cool in refrigerator to room temperature before using. (This purée can be made ahead of time in quantity, then frozen in ⅔ cup portions.)

Yellow Pepper Pasta: Place two cups flour and 1 teaspoon salt in work bowl of food processor. Pulse a few times to aerate flour. Pour in ⅔ cup cooled purée; mix well. Add 3 egg yolks and 1 teaspoon Hungarian paprika paste (or substitute a few drops hot red pepper sauce). Process until dough forms ball that comes off sides of bowl without sticking. Sprinkle 2 tablespoons flour on work surface. Knead dough, incorporating all flour; form in ball and wrap in plastic. Refrigerate at least an hour, then cut dough into eighths, wrap each portion in plastic, and return to refrigerator. Place cloth sprinkled with cornmeal in front of pasta machine. Start with the largest setting and roll out dough to the second smallest; do not flour dough. Cut, separating noodles immediately with lightly floured fingers, and form into nests. Roll and cut dough one piece at a time. (When making ahead, wrap individual nests in plastic wrap and freeze. Do not dry pasta.)

Shrimp and Pepper Sauce: Place ¼ cup olive oil in a large heavy skillet or heavy wok and add 10 cloves of garlic that have been smashed, peeled, and quartered. Slowly increase heat, sautéeing garlic till lightly browned and softened. Add 1½ lbs. large shrimp, shelled with tails left on, to hot oil. Toss with 2 spoons till shrimp is pink on all sides. Add ½-inch wide strips of yellow bell pepper (use 5 peppers, seeded and cored) to skillet and toss, cooking about 30 seconds. Stir in 2 teaspoons Hungarian paprika paste and ½ cup water, scraping bottom of pan to lift glaze. Quickly add ⅔ cup yellow pepper purée. Set aside.

Cook pasta in boiling water 15 seconds if fresh, 20-25 seconds if frozen. Do not overcook. Toss 1 cup fresh basil leaves with shrimp and peppers. Pour over pasta and serve immediately.

There's not a forehead,

nor a nose,

nor a cheek,

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When in Wine Country... the summer's coolest cocktail... the new take-out

By Barbara Kafka

SHEILA METZNER

All year long, Scotch, vodka, gin, a little vermouth, and a dry white wine take care of the drink situation. Come summer, we want something a little special, tall enough for sipping, enlivened by a fruity taste. Modeled on the luscious Bellini (juice of fresh white peaches and sparkling Italian wine) of Harry's Bar in Venice and the spectacular puréed raspberries and Champagne from Eden Roc at Hôtel du Cap d'Antibes, we have come up with a strawberry purée with Champagne. Purée 1 pint of berries; add a few tablespoons of lemon juice and ½ cup sugar; pour 2 ounces purée into Champagne flute and top with 4½ ounces of Champagne to serve. *More recipes, see page 255.*

Molly Chappellet: the Napa Valley knack

Molly Chappellet is a radiant creative presence and beauty whose major arena, outside of her large family, six children, is entertaining—usually for a good cause. She lives on a high ridge overlooking Napa Valley where her husband, Donn, creates the extraordinary Chappellet wines in a dramatic modern winery. Their house meanders informally, confronting the vineyards and a dramatic distant view of the Valley and the mountains beyond. There her gardens flourish. In the beneficent climate that nourishes the grapes, she grows rows of basil and other fragrant herbs, rambunctious tomatoes, and virtually every vegetable that the most ardent cook could desire. For an Easterner, her most envy-making crop may be the creeping rosemary that climbs down the rocky wall surrounding the pool like the corded *(Continued on page 250)*

The Chappellet Touch—a bounty of Napa grapes and apples in vine baskets

summer food–sophisticated take-out

When the heat of summer comes, also come the guests to beach and country houses. Welcome though they may be, cooking can seem onerous on a hot day when one would rather be at the beach. Moreover, guests may drop in unexpectedly, or the party suddenly swell from six to ten. Bless then the recent appearance in many places of the sophisticated takeout, prepared-food shop. In one of the posh summer enclaves, Southampton, NY, hostesses now have a rich assortment of such places to choose from. Bev Raphael has found an extraordinarily busy activity in The Uncommon Market, 26 Hampton Road. She started out supplying the standard oils and vinegars but soon discovered that what her customers really needed were cold salads and main dishes that require nothing but reheating. She makes fabulous puff-pastry-topped pot pies for a crowd, chicken salad rife with apricots and nuts. *(Continued, page 250)*

SUSAN WOOD JEFF McNAMARA Details, last pages

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ZOHAR *Hewlett, NY*

MOLLY CHAPPELLET

(Continued from page 248)

coat of an old-fashioned poodle.

Her kitchen is large and warm with wooden beams and beautifully crafted bowls, herbs hung to dry, arrangements of just-picked flowers, one-of-a-kind baskets piled with the purples, whites, lavenders, and celadon greens of Chinese, Japanese, and Italian eggplants, and a refrigerator stacked with chilled Chenin Blanc. She entertains frequently, using her tomatoes, basil, string beans, and tiny carrots as the crown for inspired, simple dishes. The large comfortable rooms are strung in a line that overlooks a long terrace above the view and make easy places for Mrs. Chappellet to greet the sociable vineyard owners or to arrange parties in support of local craftspeople and artists. On the many days of balmy weather, she will move feasts to one of two long terraces (the other with a very Californian hot tub) or to tables arranged under a huge oak tree. Wine, of course, is drunk, and there will always be a Molly-touch of visual delight: an array of baskets piled with grapes, tablecloths in unusual fabrics, and a collection of platters of artfully arranged food. Mrs. Chappellet has the gift of beauty, her own and the kind that she makes.

Just recently, as a gesture of love, she created the centerpieces for James Beard's birthday party at San Francisco's Stanford Court hotel: that it was also a benefit for KQED, Inc., Public Broadcasting was a lagniappe. Macy's California has been intelligently creating a series of such charity benefits in San Francisco. The centerpieces were audacious, appropriate, and in scale with the host and the large room. At one table, in honor of *Beard on Pasta* (Knopf), Mrs. Chappellet had a massive swirl of pasta surmounted by oversize wooden forks and spoons like the decorative skewers in a geisha's hairdo. For another, with the aid of pastry chef Jim Dodge and chef Christian Iser, she lightly baked a mountain of whipped egg whites in a massive mixing bowl, the beater perched jauntily on top. The centerpiece of each table was different—hardly the kind to fight over taking home—and a source of conversation for the celebrating three hundred and fifty people.

More conventionally, but with equal care and creativity, one year she gathered a group of friends to weave rustic-looking baskets out of grape vines. Each basket was filled with a buffet lunch for ten; they served as centerpieces for the tables at the prestigious Napa Valley wine auction that benefits three local charities each year.

•

We may not all be as creative as Molly Chappellet and inspired by the arts and crafts, but we can think a little further than the habitual, though beautiful, flowers. Certainly, the interests of an honoree can be gracefully alluded to—beware, though, of being cute. Seasonal fruits and vegetables, books and objets d'art make interesting variations. ▽

SOPHISTICATED TAKE-OUT

(Continued from page 248)

La Parmigiana started out as a pizza place and still is. There are cool nights after hot days when America's ubiquitous food is a welcome treat. Next door, the very Sicilian family has started a take-out and Italian grocery store. They make many things that would enliven a cocktail party—splendid marinated peppers and pickled olives, calamari with oil and lemon. Good imported pasta from their shelves is an emergency resource of no mean order.

At the brand-new Le Chef, 97-99 Main Street, there are sweet-smelling baked delights—croissants, brioches, and pains au chocolat—for the endless weekend breakfasts. (You can, of course, take guests out for almost every other meal.) They also make seafood salads that can start a meal or be assembled for a light lunch topped off by the sweet indulgence of their rich desserts.

Cookies are always a sensible thing to have on hand for random munching. Kathleen's Cookie at 43 North Sea Road in Southampton, owned by the very young daughter of a longtime local farmer, supplies them, as well as some of the most lethally buttery Scottish-style shortbread available anywhere.

There are many other stores burgeoning; and in East Hampton is Dean & DeLuca, 46 Newtown Lane. In Westhampton Beach, one can find chocolate desserts to gorge on at Barefoot Contessa, 103 Main Street.

VOGUE Catalogue Collection

Holiday Preview '84

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___	12.	$1.00	___ 30.	$3.00	___ 48.	$1.00
___	13.	$2.00	___ 31.	$8.00	___ 49.	$1.50
___	14.	$7.00	___ 32.	$2.50	___ 50.	$2.00
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ENTERTAINING RECIPES

(Continued from page 248)

NON-ALCOHOLIC COCKTAIL

one serving

Replace Champagne with 4½ ounces of unsalted club soda. Serve over ice in a Champagne flute.

Simpler yet, place one whole, peeled summer fruit or several berries in the bottom of a Champagne glass. Pour club soda in the glass. Especially good for this are cherries.

BLUE SEA LIGHTNING

one serving

This wildly alcoholic drink is a surprising shot of cold at the end of a hot summer's day.

1 ounce blue Curaçao
1 ounce white rum
1 ounce vodka
4 ounces Champagne

Pour the blue Curaçao, white rum, and vodka into a tall Champagne flute. Add the Champagne to serve.

Alternatively, serve over lots of ice in a frosted tulip glass.

FRUITY ICED TEA

eight servings

There is nothing better all during a languorous summer day than a fruity iced tea sitting in the refrigerator awaiting desire. I usually make multiple quantities. To keep the tea clear, follow the instructions for adding the elements carefully.

2 quarts boiling water
10 tea bags
¼ cup curly mint, finely packed
(if unavailable, use flat mint)
1¼ cups sugar
1½ cups sieved orange juice
½ cup sieved lemon juice
16 curly mint sprigs
8 thin orange slices

When water boils, add tea bags and continue to boil for 3 minutes. Remove bags, pressing to return liquid to tea. Add ¼ cup mint to the tea and simmer for 3 minutes. Discard mint. Pour in sugar, dissolve, and remove tea from heat. Immediately pour in sieved orange and lemon juices. Cool to room temperature before serving. If you wish to serve the tea immediately, put a silver spoon in the glass to prevent the hot tea and cold ice from cracking the glass.

To serve, set two sprigs of mint on the edge of the glass as a garnish. Anchor with an orange slice slit to its core, twisted and secured on the rim. ▽

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Extrait Vital works hard to help repair skin damaged by ultraviolet light and the environment. But it goes much further. Helps speed fresh cells to the surface. Adds deep nourishment and moisture. Helps restructure the skin to a new fullness and smoothness. Developed in the distinguished laboratories of Orlane.

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B-21 LINE-REDUCING LIP CREME

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One-of-a-kind

Useful objects: an irresistible lure to painters and sculptors

By Barbara Plumb

The Louise and Walter Arensberg Collection, Philadelphia Museum of Art

George Braque's avant-garde collages took art beyond traditional two-dimensional painting. Above, his "Musical Forms," 1918.

What started as a ripple—artists' designed furnishings (sculptors, in particular, find furniture just one step removed from fine art)—has swelled to a wave with the publication of a major book, *Artists Design Furniture*, by Denise Domergue (Abrams), and the opening of a New York City gallery, The Red Studio, showing functional creations by artists. These display an amazing range of intent—from poetic elegance to rather heavy-handed jokes. Styles and forms veer from organic or anthropomorphic to pseudo-industrial. As for materials, almost anything goes—fiberglass, metal, wood, glass, rubber, hemp, acrylic, silks and satins, paper, neon. Some artists' works are in limited production; even more are unique pieces.

William Morris' Arts and Crafts movement flowered in the late 1800s. Up through the 'thirties, there were individual creators, like Giacometti and Sonia Delaunay. Today, many artists' goal seems to be to liberate people from preconceived ideas of furniture—and, perhaps, the rest of the external world.

Chaise, "Artists Design Furniture", chairs, Collection of American Literature, The Beinecke Rare Book and Manuscript Library, Yale University

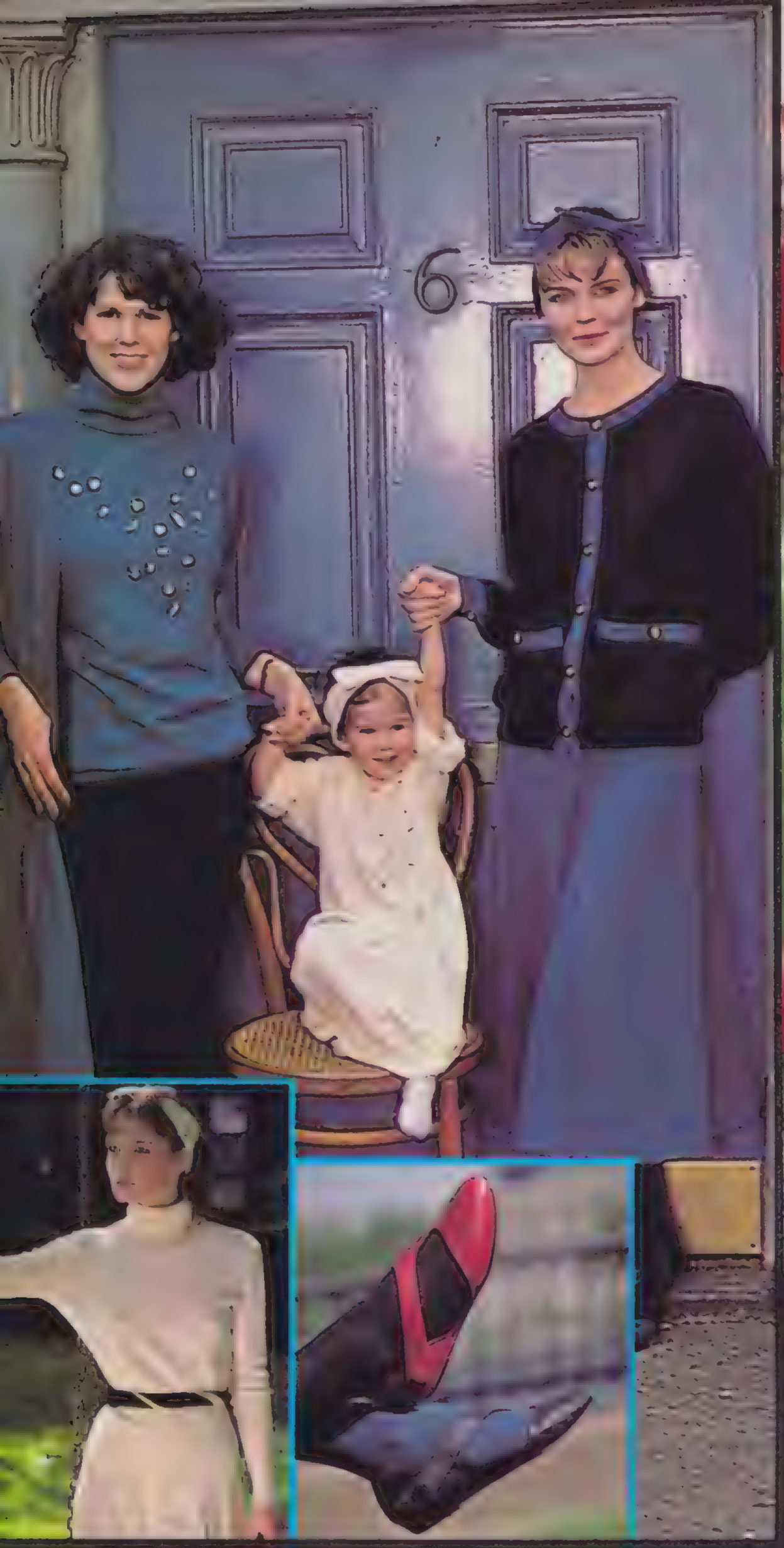
"Ribbon" chaise longue (left) by Main & Main, Tom Nicholson, and Eric Chan, 1981. Above, Pablo Picasso designed the upholstery on these Toklas-Stein chairs, 1910.

Surrealist Sonia Delaunay designed clothes, lampshades, goblets, curtains. Dress, below, 1925.

Albright-Knox Art Gallery, Buffalo, NY

Fire/Orange folding screen by painter Jack Youngerman, 1978; oil, acrylic, raw linen, 72" x 144".

Cooper-Hewitt Museum, NYC



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"Sheraton" chair: plastic laminate, hand-screened pattern in epoxy inks; leather seat.

If you can imagine putting famous eighteenth-century chairs on a diet and then dressing them up in cartoon-like prints or bright solids, you get the outrageous audacity of architect Robert Venturi's new furniture designs. Certainly they are kitsch and kin of the colorful comic-book style of home furnishings by Memphis, an international design consortium in Milan, Italy, that pioneered 1950s design spoofs.

With Post-Modernist zeal, Venturi goes back to such easily identifiable classic silhouettes as Chippendale, Queen Anne, Sheraton (pictured) and Empire, Biedermeier, Art Nouveau, Hepplewhite, Gothic Revival and renders the chairs in the modern molded-plywood technology pioneered in the 1940s by Ray and Charles Eames, then applies decoration in the form of plastic laminates. (For traditionalists, the chairs also come in natural or grey bird's-eye maple.)

"Queen Anne" (right) and "Chippendale," (below) both in white, yellow, burgundy, black or "Grandmother" pattern (below, right) plastic laminate. From $880 to $1320. Through designers at Knoll International.

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THE BEST OF Wines

How M. Moreau makes his marvelous Burgundies—a secret formula revealed

By Martin Gersh

Jean Jacques Moreau, the energetic, astute head and chief winemaker of the well-known French firm of J. Moreau & Fils, produces top-flight Chardonnays that easily hold their own with the very best white table wines made from that wonderful grape—whether they come from Burgundy, California, or any place else you might care to mention. All the Moreau Chardonnays derive from Chablis, Burgundy's northernmost district, and range from "simple" Chablis to Premier Crus and Grand Crus, culminating in the magnificent Chablis Grand Premier Cru, Clos des Hospices, regarded by Moreau himself as his greatest masterpiece. Theremarkable variety and consistently high quality of these white wines are simply staggering.

Yet, in truth, there is much more to the Moreau wine story because this fine producer, at present the largest *propriétaire* in Chablis, also makes a number of other lively and worthwhile non-Chardonnay whites from the adjoining Loire Valley, in addition to a Rosé d'Anjou and one delightful, extremely inexpensive Rhône Valley red wine, Moreau Rouge, whose surprisingly impressive vinification pattern Jean Jacques Moreau disclosed to me recently. Created mostly from a combination of Syrah and Grenache Noir grapes, this unassuming red wine receives ten to twelve days of grape-skin contact during its alcoholic fermentation, and is afterward aged in wood for two years. It is especially amusing to me to ponder the fact that the single wine that Moreau ages for the most prolonged period of time is this estimable, non-vintage Moreau Rouge that invariably sells for between $3 and $4 a bottle!

Still on the subject of Moreau's winemaking techniques, all his admirable Chablis are fermented and aged exclusively in stainless steel vats for time spans ranging from ten to eighteen months. At no time are they placed in wooden barrels, which continually intrigues me, because all the other Chardonnays that I most admire among those made today—the Bourées and Leflaives from France and those of Mayacamas Vineyards in Napa Valley, California—are barrel-fermented, then aged in wood and, still later, bottle-aged at the winery for between two and three years or, in some cases, even longer. It is, of course, a fact that the Bourée, Leflaive, and Mayacamas Chardonnays possess some additional years of aging potential that the Moreaus lack. Nevertheless, long experience with his wines has taught me that one can safely drink a Moreau Chablis Grand Cru or Premier Cru with total pleasure and expect no slippage in its vitality for about five to six years beyond the vintage—quite respectable longevity by the standards of most other Chardonnays produced today in France or California. M. Moreau's Loire Valley white wines are also vinified in stainless steel, but for significantly shorter periods than his Chablis.

Incidentally, should you come upon any Loire Valley white wine or a Rosé d'Anjou labeled simply Wildman & Fils, be assured that though the label may not state it, the wine is by Moreau in every case, those *négociants* being his sole U.S. representatives.

Before arriving at the wines themselves, it only remains for me to make one personal observation: Whenever my wife Gloria and I dine at a restaurant, I most frequently select a Moreau Chablis as our first wine for the evening, confident that in doing so I am probably ordering the bottle of white wine on their list that represents the best conceivable correlation between price and exceptional quality.

RECOMMENDATIONS

Red

Moreau Rouge (J. Moreau & Fils) Amazingly modest in price, Moreau Rouge is nevertheless a formidable wine of considerable merit—quite delicious, fruity, displaying both Côtes-du-Rhône and Burgundian flavor elements. Vintage rating: None. Best drinking: for the next 4-5 years. Aeration: 1-1¼ hours. $3-$4. (Note: Always recork wines after aeration and between all pourings to prevent fading.)

Rosé d'Anjou 1978 (J. Moreau & Fils) A most appealing rosé of moderate-to-large size that shows more than a touch of sweetness in its finish—happily counterbalanced by an attractive, faintly tart, nectarine-like fruit aspect. Vintage rating: Excellent. Best drinking: for the next 1-1½ years. Aeration: Refrigerate for 3 hours, then aerate 40-60 minutes. $3-$4.

White

Moreau Blanc (J. Moreau & Fils) Stylistically somewhat reminiscent of a Loire Valley Pouilly Fumé but comprised of 60 percent Chenin Blanc, 30 percent Chardonnay, and 10 percent Sauvignon Blanc grapes, this is an unusually good, small-to-moderate-bodied white wine with a pleasingly astringent lemony fruit component—quite simply, a genuine bargain. Vintage rating: None. Best drinking: for the next 1-1½ years. Aeration: Refrigerate for 2¾ hours, then aerate 30-45 minutes. $3-$4.

Muscadet de Sèvre & Maine 1982, Domaine Paul Doussin (J. Moreau & Fils) Featuring austere, very intense lime-tinged fruitiness, Muscadet de Sèvre & Maine 1982 is a praiseworthy Loire white of ample size and powerful thrust that is highly adaptable with a variety of foods. Vintage rating: Good. Best drinking: for the next 2 years. Aeration: Refrigerate for 3½ hours, then aerate 1¼-1½ hours—and be sure not to skimp on the time! $3.50-$4.

Chardonnay 1982 (J. Moreau & Fils) Compact, with melon-scented fruitiness—an admirable wine from Chablis that would not be overpriced at half again its present figure. Vintage rating: Very Good. Best drinking: for the next 2-2½ years. Aeration: Refrigerate for 3¼ hours, then aerate 45 minutes-1¼ hours. $6-$6.50.

Pouilly Fumé 1982, Domaine Mauroy Père & Fils (J. Moreau & Fils) This is a fine Loire Valley Sauvignon Blanc of high tonality and moderate scale—slightly sweet in its finish, marked by an impressively long-lasting second taste. Vintage rating: Very Good. Best drinking: for the next 2-2½ years. Aeration: Refrigerate for 3½ hours, then aerate 1¼-1½ hours. $6-$7.

Chablis-Moreau 1982 (J. Moreau & Fils) Smooth, full-bodied, possessing a flavor constituent that is surprisingly aromatic and fernlike for a Chardonnay—a vigorous, highly commendable bottle. Vintage rating: Very Good. Best drinking: for the next 2-2½ years. Aeration: Refrigerate for 3¼ hours, then aerate 1-1¼ hours. $7-$8.

Chablis Premier Cru 1982, Vaillons (J. Moreau & Fils) Revealing opulent Chardonnay fruitiness with faintly smoky overtones, this is a fascinating, splendid Chablis of velvety texture and moderate-to-large body. Vintage rating: Very Good. Best drinking: for the next 3-3½ years. Aeration: Refrigerate for 3½ hours, then aerate 1-1½ hours. $11-$12.

Chablis Grand Cru 1982, Blanchot (J. Moreau & Fils) Finely wrought, with nice size and reserved, citrusy fruit presence—a subtle, delicate, and very beautiful white wine. Vintage rating: Very Good. Best drinking: for the next 3-3½ years. Aeration: Refrigerate for 3¼ hours, then aerate 1-1¼ hours. $16-$17.

Chablis Grand Cru 1982, Les Clos (J. Moreau & Fils) This is a neatly structured, civilized, most gracious wine of pleasant scale and high taste tonality whose piquant, tangerine-like flavor component is truly captivating. Vintage rating: Very Good. Best drinking: for the next 3-3½ years. Aeration: Refrigerate for 3¼ hours, then aerate 1-1¼ hours. $16-$17.

Chablis Grand Cru 1982, Valmur (J. Moreau & Fils) Mysterious and somber, moderately large-bodied, possessing highly concentrated fruitiness with a real tang to it—a gem of a wine! Vintage rating: Very Good. Best drinking: for the next 3½-4 years. Aeration: Refrigerate for 3¼ hours, then aerate 1-1¼ hours. $14-$16.

(Continued on page 262)

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BURGUNDIES BY MOREAU

(Continued from page 260)

Chablis Premier Cru 1981, La Fourchaume (J. Moreau & Fils) Flowery, seductive,its enchanting honeydew melon-like flavor aspect embellished with a touch of lime—a firmly knit, small-to-moderate-bodied, remarkably fine Chablis. Vintage rating: Good. Best drinking: for the next 2-2½ years. Aeration: Refrigerate for 3 hours, then aerate 45 minutes-1 hour. $11-$12.

Blanc Fumé de Pouilly 1981 (Wildman & Fils) An extremely pretty and charming white table wine—cohesive, fairly generous in size, with an excellent citrusy fruit constituent. Vintage rating: Very Good. Best drinking: for the next 2 years. Aeration: Refrigerate for 3 hours, then aerate 1 hour. $6-$7.

Chablis Premier Cru 1981, Montmain (J. Moreau & Fils) A vivacious Chardonnay of substantial body, well-balanced, mellow, and warm-blooded—terrific in every way. Vintage rating: Good. Best drinking: for the next 2-2½ years. Aeration: Refrigerate for 2¾ hours, then aerate 30-45 minutes. $11-$12.

Chablis Grand Cru 1981, Bougros (J. Moreau & Fils) Exquisite, beautifully integrated, slightly peachy in flavor—an impeccable, jewel-like wine. Vintage rating: Good. Best drinking: for the next 2-2½ years. Aeration: Refrigerate for 3 hours, then aerate 40-50 minutes. $16-$17.

Chablis Grand Premier Cru 1981, Clos des Hospices (J. Moreau & Fils) This is an overwhelming, wonderful, unforgettable Chablis Grand Cru of important size and silken texture—further enhanced by exceptional mango-like fruitiness. Vintage rating: Good. Best drinking: for the next 2½-3 years. Aeration: Refrigerate for 2¾ hours, then aerate 30-45 minutes. $19-$20.

Chenin Blanc 1980 (J. Moreau & Fils) From Touraine in the Loire, refined in manner while markedly grapefruit-like in its assertive fruit presence, and without the slightest trace of sweetness in its finish—most unusual for a Chenin Blanc yet very nice indeed. Vintage rating: Fair. Best drinking: for the next 1-1½ years. Aeration: Refrigerate for 3¼ hours, then aerate 1-1¼ hours. $3-$4.

Chablis Grand Cru 1979, Bougros (J. Moreau & Fils) Big, rather spicy, perfectly urbane, with accentuated lemony fruitiness—a marvelous bottle at the summit of its powers. Vintage rating: Good. Best drinking: for the next 1½ years. Aeration: Refrigerate for 2½ hours, then aerate 10-20 minutes. $17-$18.

Chablis Grand Cru 1979, Preuses (J. Moreau & Fils) An aristocratic Chablis of great stature—notably delicate, moderate-to-large-bodied, with pinpoint concentation and a quiet-spoken but delightfully tart fruit aspect. Vintage rating: Good. Best drinking: for the next 1½-2 years. Aeration: Refrigerate for 2½ hours, then aerate 20-30 minutes. $17-$18.

Chablis Grand Cru 1977, Les Clos (J. Moreau & Fils) Huge, oily in texture, graced by a sumptuous melon-like flavor element, this is a grand wine now at its absolute peak—utterly superb! Vintage rating: Fair. Best drinking: for the next year. Aeration: Refrigerate for 2¼ hours, then aerate 3-5 minutes. $18-$19. ▽

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NEW YORK CHESTNUT HILL THE FALLS

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BERNARD PERRIS... A CONTINUING STYLE EVOLUTION

Throughout the evolution of this collection, certain standards have remained the same: a refinement of line, an impeccable approach to cut and tailoring, an unmistakable aura of quality and luxury. In his twice-yearly personal appearances at **Bloomingdale's, New York**, Bernard Perris sets yet another standard – individual attention to the special needs of his young, sophisticated clientele, within the elegant ambiance of the "At Your Service" department in The Salon on the third floor, (212) 705-3135. No wonder Bloomingdale's considers each Bernard Perris creation a timeless original...and its creator, a designer for *all* fashion seasons!

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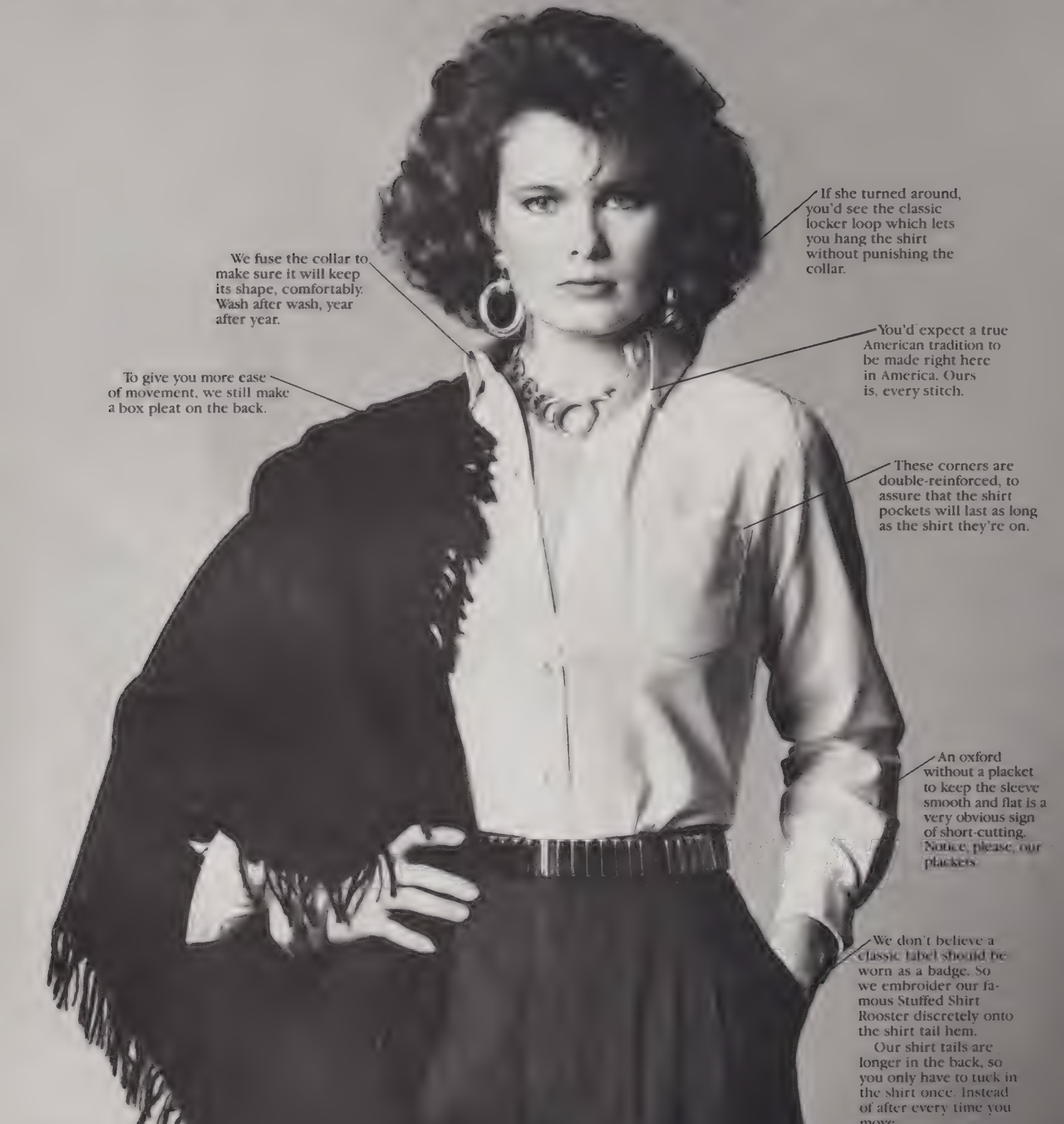

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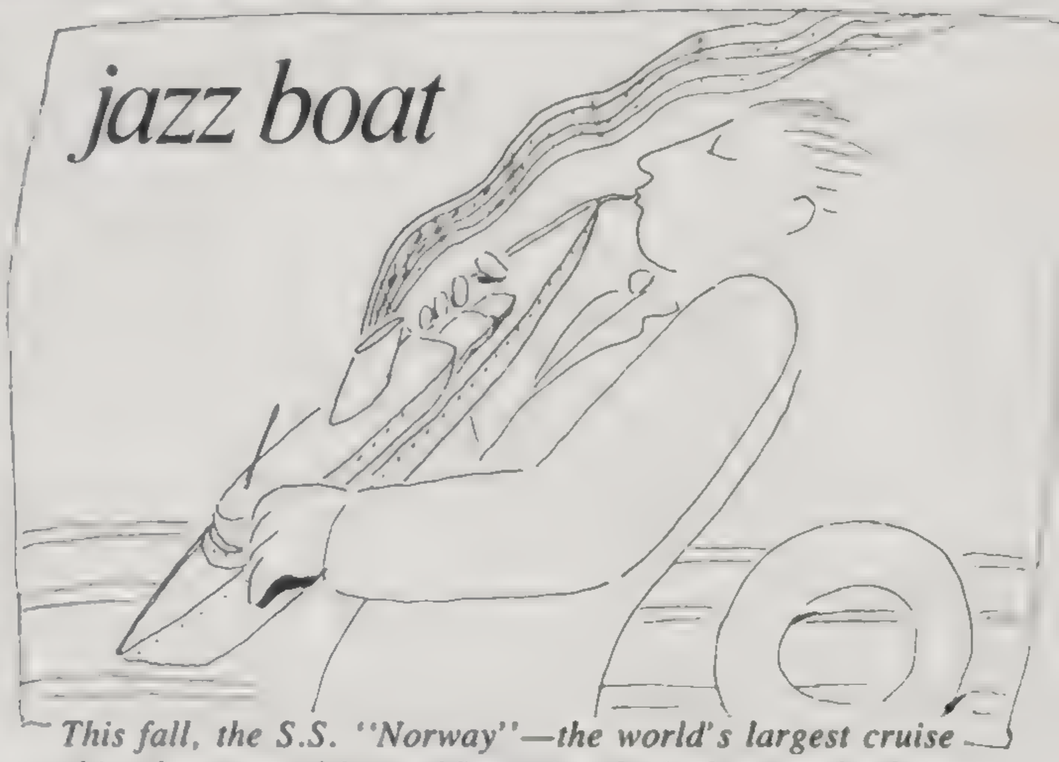
Travel Now

Europe on the fast track...jazz at sea... the best of San Diego

By Richard Alleman

The great trains of Europe and some of the continent's best hotels come together in a luxurious new swing through Germany, Switzerland, Italy, and France plotted by Osborne Travel. These eighteen-day adventures begin with two nights at the opulent Nassauerhof in the glamorous international spa town of Wiesbaden, West Germany. From there, traveling the crack *Rheingold Express*, it's off to Lucerne, Switzerland, and its posh Palace hotel. Next comes the most spectacular train trip of all—through the Alps aboard a private glass-domed observation car. Destination: Lake Como and the legendary Villa d'Este hotel. Other luscious hotels on the itinerary: the Excelsior, Florence; The Grand, Rome; the Hermitage, Monte-Carlo; the Meurice, Paris. More trains: Rome to Monte-Carlo on the *Overnight Express*; Marseilles-Paris via the fastest train on earth—the *TGV, above*. Price: $3787 covers hotels, trains, tips, most meals—but not air fare to and from Europe. Departures through September of this year and between June and September of 1985. See travel agent or page 280.

jazz boat



This fall, the S.S. "Norway"—the world's largest cruise ship—hosts one of the world's top jazz festivals on two back-to-back cruises out of Miami that will bring together great names like Dizzy Gillespie, Jonah Jones, Zoot Sims, Mel Tormé, George Shearing, Maxine Sullivan. Besides all this jazz, the "Norway" will call on St. Thomas, Nassau, and a private Bahamian Out Island. The great ship boasts a casino, three pools, two restaurants, eleven bars, a gym, fitness programs, movies, and Las Vegas-y revues. Jazz cruise dates: October 20 and 27. Each lasts a week, costs from $1095 for an inside cabin to $2710 for a penthouse suite. See travel agent or page 280.

GOOD TIMES, U. S. A.

San Diego is the great American playground—what with its beautiful beaches, bays, and parks...its superlative zoo... and Sea World—where killer whales do flips and where a cast of two seals, a walrus, an otter, and two human beings puts on the funniest slapstick farce this side of "Noises Off."...Newest way to take in all the fun: a long weekend at San Diego's newest deluxe hotel—the dazzling elliptical Inter-Continental, *right*. The hotel's weekend package provides a room (all have balconies and bay views) for three nights; Champagne; chocolates; and a choice of a visit to the zoo or Sea World—or a harbor cruise. Price: $198 per person sharing a double—and kids under fourteen can stay in the same room for another $18. See page 280 for details.

SUPPER IN THE CITY

Manhattan's beautiful buy: the new pre-theater dinner offered between 5:30 and 7:00 P.M. at Tavern on the Green, below—for an astonishingly low $12.50! Diners may sit outside among the flowers or inside the famous Central Park restaurant's spectacular Crystal Room. The prix-fixe menu permits appetizer, main course, dessert, coffee. Ordered à la carte, the same supper could cost $30. Reservations: (212) 873-3200.

High on the horse

For horse-racing connoisseurs, the ultimate outing: eleven days tearing around England, France, and Ireland—taking in the best of the autumn season of racing, sales, and social events. Among the premier attractions of this "1984 Bloodstock Party"—organized by Craddock & Pile, Ltd., the London-based social and special events planners—are the "Highflyer Sales" at Tattersalls, the famous "country" racing meet at Goodwood Park, Newmarket's Autumn Ball, lunch at the House of Lords, and the prestigious "Prix de l'Arc de Triomphe" at Longchamp in France. Throughout the trip, the group will often stay in stately homes, even castles—and lords and ladies, barons and baronesses will host lavish luncheons, receptions, teas, and candlelit dinners. Travel is always by limousine—with the London-Paris hop via private jet. Price for all this high living: $6500—which does not cover getting over to Britain and back. Dates: September 30 to October 11. Details: Valerie Wilson Travel, 200 Park Avenue, NYC 10166.

Top photo: EURAILPASS; sketch: MERLE NACHT

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Hôtel du Cap

BY BARBARA KAFKA

IN THE SOUTH OF FRANCE: THE MOST SPLENDID SUMMER PLACE ON EARTH

It may be perverse to write about a hotel that is surely booked for this year, probably for next year, and—because people return for their week or month or more, year after year—well into the foreseeable future. Yet, it is so beautiful, so deliciously good, the service so perfect, the view so remarkable, the grounds so extraordinary, the atmosphere so much that of the great private house that it once was—that I cannot resist sharing it with you. Perhaps, if you are patient, write often, know a great travel agent, are willing to go at first in the less hectic times of spring and fall—for at least a week—you can become a friend of the house, returning, if you desire, at the same appointed moment each summer.

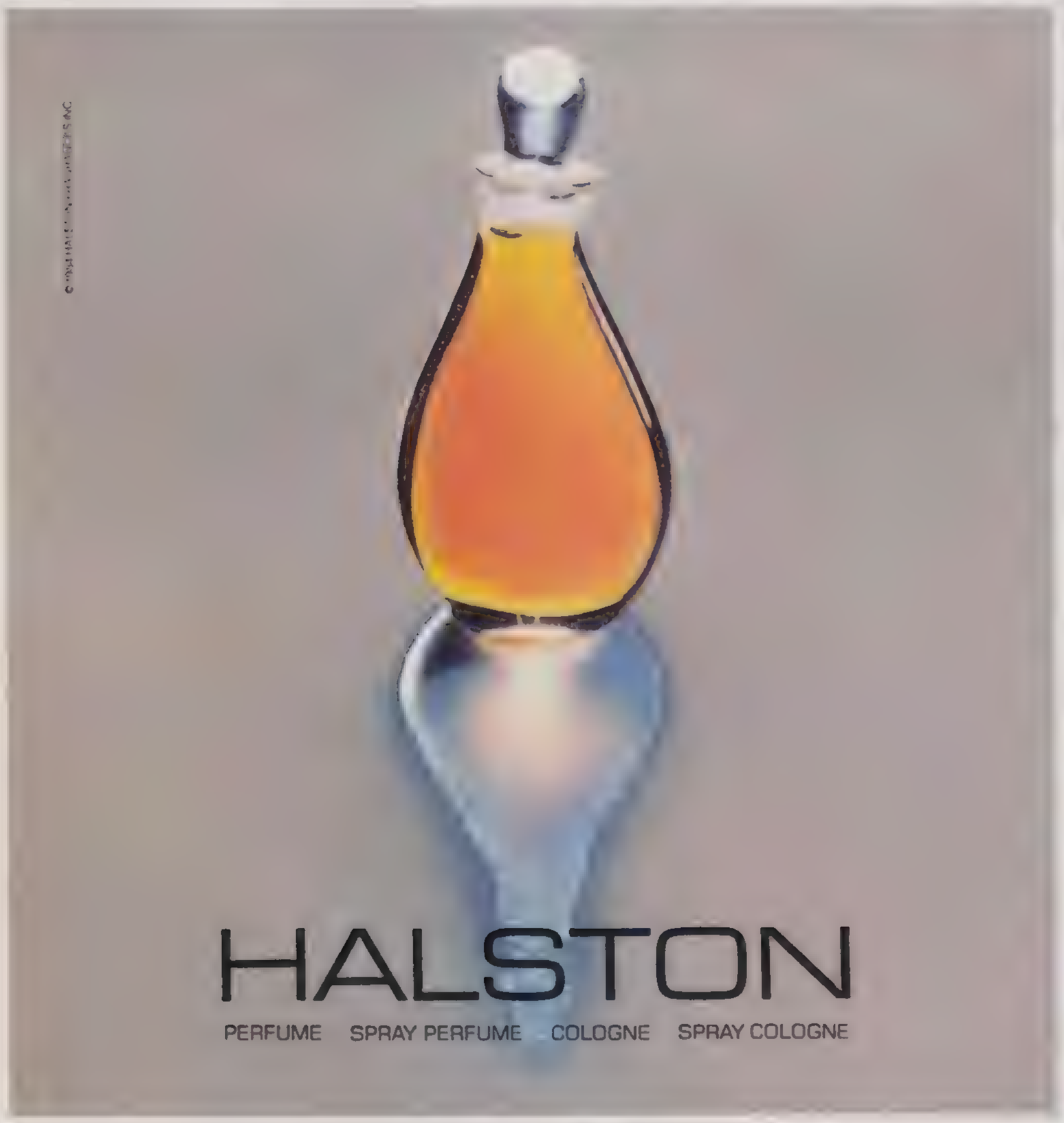
Arriving from the Nice airport, making my way through the solid traffic of the coast road, I turn off gratefully onto the Boulevard du Cap. I proceed between the walls of the quietly great estates and past the extraordinary Jardin Thuret created by the mid-nineteenth-century passion for acclimatizing tropical plants. Almost at the tip of the Cap, I sweep into the gravel courtyard of the Hôtel du Cap.

In front of me is the creamy, pale façade of the great house that André Sella converted into a great hotel. Around me are the Rolls-Royces with London plates, the Ferraris from Rome, the solid French Peugeots, and the sporty red Mercedes that always make my rented car seem shabby. An attentive greeting from the *garagiste* and bellboys makes me feel welcome as I walk up the path to the cool open reception area that faces the long rosemary-hedged gravel allée to the sea.

In an elevator enclosed in a tube of glass, I rise to my room. My favorite is tucked into what used to be the attic. Dormers surround new large windows. White walls, blue carpet, and flowered fabrics are as summery as the day. A vast bath assures my luxury. There are more splendid suites on the first (European-style numbering) floor with high ceilings and

SEIM AARONS

Glamour by the sea: Eden Roc—the posh pool/terrace of the Hôtel du Cap d'Antibes



elegant furniture. Below the entrance floor, where the land sweeps down to the water, are new rooms with terraces.

I phone for a drink. By the time my bath is full, my bags and drink have both arrived. I wash away urban cares while sipping at the house specialty—freshly crushed raspberries lightened with Champagne. Out of my bath, enveloped in the hotel's large white terry-cloth robe, I decide if there is still time to go down to Eden Roc. Usually, the answer is yes.

Bathing suit in hand, hat on head, white pants and shirt on body, I stroll past tennis courts and tranquil benches to Eden Roc, Du Cap's *plage*—a word that may or may not imply sand in French. Here, it does not. A warm saltwater pool and terraces are carved out of the rocks that plunge into the sea. Ladders reach into the water. Above, on the rocks, in a low, layered 1930s building, sits the perfect place to eat.

Before I think of food, I must sink into the protected, mindless order of these days. I say hello for the season to the man at the desk. I acquire my key and towel and locker from the guardian of a thousand bathing suits. I go to meet Jeannot, the deeply bronzed *plagiste*. He knows just where I want my *matelas*, its cushioned headpiece tilted up against the rocky rim of one of the terraces. He arranges my umbrella; he remembers from two years ago that madame does not like the direct sun. He brings me a little white slatted-wood table for my book and sun goo, an ashtray, and, later, possibly a drink.

As if deprived of bones, I sink to the ground and watch through half-closed eyes the American backgammon hustler who has made a living here since he was a boy. Now he has a wife. I admire the athletes diving from high boards or swinging from trapezes that drop from a beam stuck into the rocks above the water. I watch the great beauties in the tiniest of bikinis and the rich from every inch of Europe. I love to watch the jewelry, the outfits, the flirtations, the power strategies, the passing scene.

My more famous friends secrete themselves (as did Joe Kennedy with his clan) in private cabanas along the rocks, each with its own ladder to the sea. These lie beyond the children's shallow wading pool with its attendant nannies all in crisp white.

Warmed through, I slip into the incredible blue sea and swim to a float full of beautiful bodies and back again. Enervated by minimal activity, I leave my suit to be washed and dried and go up to my room to take a nap. Awake again, I put on clothes pressed by the valet since my arrival and wander downstairs to have a drink on the broad terrace fronting the sunset and the view. The service never has to be gestured for. It arrives, friendly, efficient—and quietly disappears, knowing without words what is needed and to what room to chalk up the bill.

My invariable garb is white pants, a silk shirt, sandals, and some clunky gold jewelry. Many guests are dressed like me with the possible addition of a blazer or a good-looking sweater; but, oh, the butterflies of the night make a splendid sight. *(Continued on page 275)*

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HOTEL DU CAP

(Continued from page 273)

The purveyors of the world's most expensive jewels stay at the hotel. It is their comfort, nightly, to see women floating in designer chiffon and arrayed in massive diamonds, radiant emeralds, and suitable light furs as they wait to go to private parties and casino galas clutching Bulgari *minaudières*, their gentlemen in black tie.

While the smockinged girls with patent-leather shoes and the mini-blazered little boys with penny loafers are eating in the small hotel dining room basically reserved for them, some of the adults will crunch down the gravel path, looking at a stream of silver moon on the water below Eden Roc's fancier dining room. There, they will eat *nouvelle* Côte d'Azur: the lightest of local fish skimmed with a silken sauce and ornamented with vegetables as elegant as the ladies' jewels. Most guests will go out to eat the every-year-better food of the local restaurants, following the whispers of friends.

For me, dinner at Felix in the old port—some fish soup and a delicately fleshed ugly *rascasse*—a last Cognac in the large, comfortable chairs of the hotel lounge, a last look at the lavish returning butterflies, and so to bed between linen sheets and down pillows in a lightly air-conditioned room.

In the morning, breakfast is a decision: before the window in my room or down on the terrace. Maybe, instead, an early tennis lesson on one of the beautifully maintained old clay courts shaded by dark evergreens. Certainly, a swim and a late—at two or even three—lunch. Again, the delightful dilemma of a choice of pleasures. At Eden Roc, in my bathing suit and a shirt, I can sit on a terrace, one table deep, snacking, sunning, drinking cool wine, and watching the yachts disgorge small boats and pleasure seekers—as Onassis' *Christina* did in the Maria Callas/Churchill days—or, returned to clothes, I can make my way to an upper level and the fabulous buffet of cool seafood salads, vegetables caressed with olive oil, or order a simply prepared *loup de mer.* Sitting under a vast umbrella's intricate architecture of interwoven wooden ribs, I

Basic bathroom—marble, marble everywhere

drink a chilled Champagne and linger until it is time for a last swim and a waning bit of sun.

With all these words, I fail to describe the seamless web of perfection in which no detail obtrudes. How can I tell you of the sight's beauty? Read instead a better writer than I. Fitzgerald loved this place and, with the Murphys, convinced Monsieur Sella that the Hotel's future lay in the hot days of summer. Before then, it was a winter resort. Now it closes during the Mistral months.

Extraordinarily, the works of man are in no conflict with the azure sea, the startling blue sky. Best of all, I have no responsibility here beyond enjoyment—and paying, as I reluctantly leave, my very hefty bill.

Around me are a hundred things to see: the Fondation Maeght up in Vence, the Matisse Chapel, the Biot pottery, the tiny mussel-encrusted lighthouse at the very tip of the Cap, Antibes's market square, the *pétanque* players of the walled towns of the hillsides, the casinos, the restaurants. Yet, each year, I manage only to see a minimum. The delicious lassitude of the Du Cap conquers me.

This great hotel has only one problem. All other resorts by other seas seem wanting by comparison. ▽

Lobby luxe, Hôtel du Cap: splendid columns, Italian murals, Persian carpets, fresh flowers

Great Days at the Races

INSIDE ONE OF THE RICHEST, MOST FAMOUS SOCIAL EVENTS IN AMERICA—AUGUST IN SARATOGA

BY NICK VANDERBILT

Rite of the rich: yearling sales at Saratoga; "spotter," in black-tie, looks for bids—sometimes in the millions of dollars

The August people, as locals call them, ostensibly come to Saratoga for the yearling sales, the concerts, and the finest Thoroughbred race meet in America. In reality, they are drawn by the exuberance of the annual reunion and by the sense of the past living happily on in the present. Forgetting the feuds that divide them the rest of the year, they bring their best clothes, their best horses, and their best friends to a four-week summer festival that combines elements of a picnic, a state dinner, and the Olympics.

The biggest single summer event at Saratoga is the yearling sale. On four nights in the second week of racing, about 260 Thoroughbred yearlings sell for an average of $200,000 each—a lot of money, as has been said, for something you can eat. Yet the sales themselves are loud and dull, and the air in the Humphrey S. Finney Pavilion becomes quiet and charged only when one of the top-priced horses is on the block. Case in point: last summer, when a colt by Spectacular Bid sold for $3 million.

Sometimes accused of being more a social event than a horse auction, the yearling sales are actually a unique combination of fun and serious business. To see just how serious, one has only to note the intensity with which prospective buyers inspect the horses—watching them walk, feeling their legs, writing down everything. For the untrained eye, it is an interesting exercise to attempt to distinguish a $300,000 horse from a $3 million one.

Meanwhile, even during the auctions themselves, many of the seat-holders are out on the lawn drinking, talking, and escaping the noise. The standard evening's ritual during these four special days begins with dinner, is followed by a visit to the sales, and, later, a midnight cocktail party.

The Saratoga social marathon receives a lot of attention for its bigger balls and parties; these continue a glamorous tradition that began at the end of the Civil War. By the late eighteen-hundreds, the parties given by the Vanderbilts and Whitneys were national news, and Diamond Jim Brady and Lillian Russell came regularly to the races. In the 1920s, Man O'War set a track record that stood for twenty-six years, and Chauncey Olcott sang "My Wild Irish Rose" for his hosts. Ten years later, Sophie Tucker held forth at the Lake Houses—the gambling halls along Saratoga Lake. The closing of these halls in the 1950s did little to diminish Saratoga's appeal.

The Whitney party is the oldest of the great social gatherings, both in terms of history and average age of guests. The first was held in the 1870s—and established a custom of theme dressing that last year prompted all the women to adorn themselves with flowers. It was a grand affair. *(Continued on page 278)*

In the paddock: Marylou Whitney—prime mover of the Saratoga summer

Above: EDDIE ADAMS; below: DENNIS DARLING

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MAUD FRIZON

Photo D. Issermann

SARATOGA

(Continued from page 276)

Marylou Whitney arrived at the Canfield Casino in a 1909 Buick and in a dress from David and Elizabeth Emanuel—and greeted guests with fortune-tellers, balloon puppets, and a lavishness that suggested a palace reception. Not all the big parties are so successful: two friends of mine returned at midnight from a charity ball where the food was so bad they bailed out and went to McDonald's.

It is not the nights at Saratoga that are special, however, but the dawns. At the racetrack, Thoroughbreds gallop out of the mist and down the backstretch, their riders hunched low over their necks. Grooms with names like Pockets and Hard Times call to each other down the length of barns; and trainers in the clocker's stand discuss yesterday's race, last night's concert, or the colt that just worked three furlongs in thirty-four and change. Backstretch mornings have changed little since racing first came to Saratoga in 1863. The original track, a three-quarter-mile oval barely wide enough for six horses, is still used for training, and the greatest change I have noticed in fifteen years is that trainers' stopwatches no longer click. They beep.

The mornings have a timelessness, a sociability, and a concern and reverence for the horse that flavor the rest of the day. Saratoga is at least as concerned with horses as with people. Ten years ago, when four Pinkertons

Grand entrance: façade of Saratoga's classic inn—the Gideon Putnam hotel

escorted Secretariat to the track each morning, their manner was less that of security guards than of a royal escort. Officially, the backstretch is restricted to horsemen and track officials, but visitors without the proper introduction can breakfast across the infield in the clubhouse and find much of the same spirit. Relatively few do: most are so caught up in the blend of Victorian leisure and Jazz Age energy that dominates the rest of the day that they don't get up early enough.

Everyone does get up in time for the races, however. Post time for the first race is one-thirty—and from then on the afternoons are a cross between a country fair and the Ascot scene from *My Fair Lady*. The grandstand is long and, despite several fires, mostly wooden; it bustles with traffic to and from the windows and paddock and from one box to another. People visit, arrange tennis matches, plan evenings, and, if they are at all involved with the racetrack, gossip madly. Saratoga is a summer track, and its grounds are laid out so that people from both the clubhouse and the grandstand convene in the shaded saddling area. Elderly women in running shoes ask dapper trainers which horse will win, while ten-year-old kids besiege jockeys for autographs. Hats are everywhere: Panamas on men, red bowlers or black sunhats on women.

The biggest races are held on Saturdays—although the quality of the racing on any day at Saratoga is superior to even the best "feature" days at all but a handful of other tracks. Before a big race, the crowd is nervous and intent. Unlike football fans, who fill the air with roars of loyalty, racegoers tend to be studious. They study disposition, breeding, and past races—wondering how a horse's pre-race jitters will affect its performance and how a little horse (like Seattle Slew) can run faster than its larger opponents. Once the starting gate opens, however, the crowd can drown out the announcer. Nothing excites a racetrack crowd so much as seeing a champion, in the words of a former steward, "go through a field like a motorcycle through sheep."

For those who have the energy—a commodity that declines somewhat as the meet progresses—the Saratoga Polo Association hosts several matches a week on its grounds past the edge of town. These usually are held in the late afternoon. A large yellow-and-white tent shelters a bar and some tables, and when the spectators, still dressy from the races, spread out before it, the effect is that of an Arthurian fair, complete with jousting.

The polo ponies, which have the agility of fencers and the hearts of decathletes, tear from one end of the field to the other, apparently more eager than their riders to get to the ball. Divots fly, later to be replaced by the spectators, and the ponies crash into one another with alarming thuds. Many of the players are from Argentina, and their grooms dress in the leather chaps and the broad flat hats characteristic of the Pampas gauchos.

Overshadowed *(Continued on page 280)*

CYNTHIA MATTHEWS

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SARATOGA

(Continued from page 278)

often by the frenzy of the August events are Saratoga's quieter diversions. With a Revolutionary War battlefield eight miles away and an extensive collection of Victorian houses, the town has a historical charm that suggests New England. Naturally bubbling water surfaces in a dozen springs and, depending on your tastes, can be either a welcome restorative or the nastiest stuff that's ever passed your lips. At the Roosevelt or Lincoln Baths, you can soak in this same water and get a massage for as little as nine dollars. The baths often rivaled the races in popularity.

It is possible to enjoy Saratoga without ever going to the races or to a party. The Saratoga Performing Arts Center hosts the New York City Ballet for three weeks in July and The Philadelphia Orchestra for two-and-one-half weeks in August. The open-air concert hall seats some five thousand on bleachers and another ten to fifteen thousand on the sloping lawn. The Gazebo, on the Upper Lawn, doubles as the stage for the Twilight Chamber Music Series: classical concerts with a buffet dinner that precede the Orchestra and the Ballet. Before Special Events Concerts, such as the B-52s or the Grateful Dead, the Upper Lawn can be filled with as many as fifteen thousand fans, out of sight of the stage but well within earshot. In addition to the music, Saratoga has a Summer School of the Arts with choral, dance, and theater instruction.

The best way to stay at Saratoga is to rent one of the large Victorian houses on the town's main street, North Broadway. The next best way is to stay at the Gideon Putnam or the Adelphi hotels. The Adelphi is an old downtown hotel that has recently been restored to Victorian perfection; a walk through its lobby is like a walk through an antiques shop. In the courtyard beyond, the Café Adelphi—all latticework and Adirondack wooden furniture—serves sandwiches, salads, and quiches. It's popular for pre-race lunches and post-concert/theater dinners.

The Gideon Putnam is the Adelphi's larger and better-known competitor. Located just south of town on the twenty-two hundred-acre Saratoga Spa State Park, the Gideon Putnam has access to two golf courses, an enormous pool and a smaller one, jogging paths, and tennis courts. The Performing Arts Center is within walking distance. The front of the hotel—with five stories of brick, white columns, and a circular driveway filled with limousines and Rolls-Royces—looks like Tara might have if Scarlett O'Hara had had another hundred years to work on it.

Saratoga is not known for its cuisine, but this is only because most attention is focused elsewhere. The *escalopes de veau à la creme* at Chez Sophie are so good that a friend of mine has never ordered anything else there for two years. Two blocks away, Mrs. London's Bake Shop makes pastries and desserts so addictive that visitors stockpile them at the end of the month; and if they return during the year, they load up with more. Across the street, sharing a converted gas station with a bookstore, Ben and Jerry's Ice Cream is arguably the best you can buy. . . anywhere. The shop's hand-drawn signs and single counter also serve as reminders that, for the rest of the year, Saratoga is a quiet upstate New York town with a small college—Skidmore—and a life of its own.

In a month and a place that celebrate excellence, elegance, and tradition, it's nice to know that even the ice cream is good. ▽

Victorian beauty: staircase of North Broadway mansion

CYNTHIA MATTHEWS

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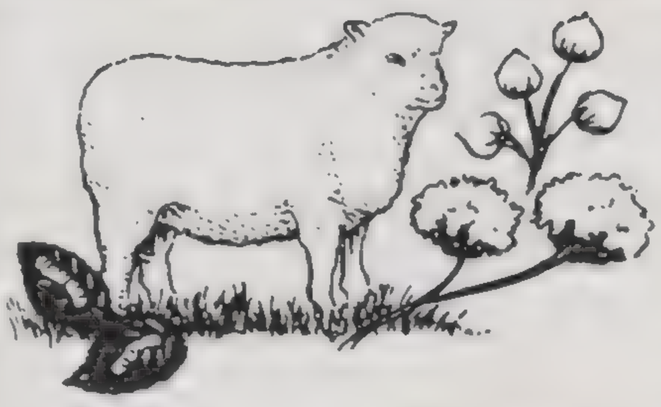

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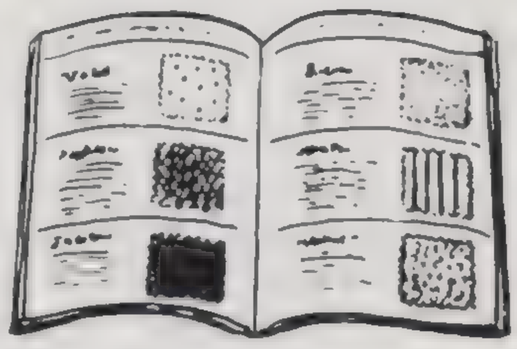

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Do I Know You?

DO YOU FORGET NAMES, EVENTS, WHAT YOU'RE LOOKING FOR IN THE FRIDGE? DON'T WORRY... YOU'RE PART OF A NATIONAL TREND

BY CAROL E. RINZLER

Nobody can remember exactly when it started, which isn't surprising, but the onset bears an eerie relationship to the time when the media discovered Alzheimer's disease, that nasty syndrome that afflicts otherwise well-preserved late-middle-agedpeople with premature senility; the first symptom is loss of memory. In any event, somewhere around that time, many of the women I know between the ages of thirty-five and forty-five began to complain that they couldn't remember anything anymore. It wasn't the kind of memory loss thatsweet little old ladies get either, when you can't remember where you put your glasses but you can remember exactly who had what spot on your dance card when you were seventeen. Not only was short-term memory becoming a memory, it was a trial to recall what town you lived in when you were seventeen, let alone whom you went dancing with.

Whether this epidemic is being caused by stress, by something the Russians are putting in the drinking water, or by something else entirely, I leave to medical science to determine, but I have three cheery developments to report. The first is that it almost certainly isn't Alzheimer's, because the problem seems to begin and end with memory loss, which also, I am happy to say, does not seem to grow appreciably worse. The second is that it is getting harder to offend people, say by not showing up at a dinner party because you have forgotten about it. As the ranks of the afflicted continue to swell, not only are people more sympathetic, but it is entirely possible that your hostess will have forgotten that she was giving a dinner party that evening. The third piece of good news is that, although you will have to find other ways of impressing people than by reciting Shakespeare or singing the "Nightmare song" from *Iolanthe*, it is entirely possible to function perfectly adequately without a memory if you will just follow a few simple rules:

MERLE NACHT

● *Buy a lifetime supply of notebooks*. These will last approximately six months. Where once it was possible to exist nicely with one notebook for your handbag and another for your desk, you now need many more. This is not merely because your retentive memory is totally shot, which means you must write down absolutely everything immediately (it is also crucial to keep a much more complete address book than previously, one that includes, in addition to the usual information, friends' marital status, employment, the names of their children, and the current state of their parents' health). You need so many notebooks because you must keep them in triplicate, your ability to retain a notebook being only slightly less ravaged than your retentive memory. (Get into the habit of checking your hands whenever you leave a room. The odds are that you're carrying something, quite possibly a notebook, and that you will lay it down at your destination, quite possibly the refrigerator, an act that will have made no impression whatsoever on your memory cells.) Several notebooks also should be kept by your bedside; remissions in the condition are most likely to occur at three in the morning.

● *Keep a diary*. This will enable you to check periodically into what you have been doing lately, useful when you are about to see people whom you haven't sen for a long while, say two weeks, who may refer to that last luncheon, dinner, or business meeting, which, if you have not researched your diary, will elicit from you a blank stare. A diary is also handy for scribbling down the subject of late-night fights with your husband. Nothing is more infuriating to a combatant than to be faced in the next round by an opponent who has no recollection of the subject of the contretemps. A diary also serves as your only protection against your children who, once they have found out about your little problem, are likely to think it is cute to ask you, "Remember when we went to Disney World last month?"

● *Never bring anyone with you to a party*. If you do, you will have to make introductions, difficult if you have reached the point where you are unreliable about identifying anyone other than your ex-husband, assuming the divorce was recent. If you flout this rule, you may find yourself in the position of my friend Joan, who had taken her oldest friend to a party and whosaw striding across the room directly toward them a person she knew perfectly well but whose name was thoroughly beyond her. Burning up at least 10 percent of her remaining brain cells, Joan triumphantly dredged up the name of the person approaching and then realized with horror as she began to perform the introductions that she had forgotten the name of her oldest friend. If it is your party, consider supplying your guests with nametags.

● *Hire a companion*. Ideally, what you want is a small, nondescript person who will accompany you at all times and to whom you can turn in the course of a conversation with someone and ask, "What was I just saying?" Your companion will answer, "You were talking about your trip to Europe last summer and the hotel you stayed at in Switzerland." Granted a tape recorder will perform the same function, but, properly trained, such a person also can help you when you are searching for a name, for example, "So then after Paris we went to... that country with all the mountains and the cuckoo clocks, what's it called again?"

"So then after Paris we went to... that country with all the mountains and the cuckoo clocks, what's it called again?"

● *Look on the bright side*. Think of all the time you will save by no longer reading newspapers, magazines, any work of nonfiction, the only sensible course once you accept the fact that you never remember any of it for more than an hour or two. Think of the money you can save by quitting your analyst. Since you can't remember what you ate for breakfast, analysis is out of the question. Think how nice it is that you don't need an analyst any longer, since you can't remember what's making you unhappy.

Actually, I had several other good suggestions, but unfortunately I can't find any of the notebooks in which I wrote them down. I've already looked in the refrigerator. ▽

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VOGUE'S View

Evening topcoats...
Chanel sports style...
Patricia Field's shop

Late-day topcoats

The man-tailored evening version: topcoats and trench coats that accent evening clothes in rich fabrics

The mannish look: it translates into topcoat details for evening. Think of Duke of Windsor style: Generous-cut balmacaans, all-weather ulsters, classic trench coats cross from the world of menswear into luxe versions in opulent fabrics—satin, lamé velvet, handsome all-weather glacé cotton, and silver leather.

Big update: the Burberry trench. Designed by Thomas Burberry for soldiers in World War I, it has evolved into a universal, go-anywhere classic for women, everywhere. Its glamour: a classic movie star quality that actresses such as Hepburn, Dietrich, and Garbo always gave to wearing the trench coat, on and off screen.

Stephen Sprouse cuts his new raincoat in silver leather. "It's to be worn over everything, from a favorite old sweater to a new neon dress. I think of it as a twenty-four-hour raincoat-cum-top-coat. The more traveled, the more abuse, once it is broken in, the better it looks. That's the attitude of a raincoat that I like, a coat that has a patina."

The new versatility: relaxed menswear in luxe fabrics

"It's an alternative for women," says Bill Blass of his dry-ice satin balmacaan topcoat with button-out fur lining.

(Continued)

Top, the late Duke of Windsor, who made popular the classic balmacaan; above, Stephen Sprouse's silver leather raincoat; right, YSL's couture satin trench coat; far right, Bill Blass's dry-ice satin balmacaan over blazer and trousers

THE BETTMAN ARCHIVE CLAUS OHM Illustrations by TIM SHEAFFER

By André Leon Talley

Practice really does make perfect.

Without doubt, Chris Evert-Lloyd is one of the all-time great women tennis players.

Three Wimbledon, six U.S. and five French championships, as well as the Australian Open and five Italian titles, are evidence of Chris's unmatched will to win.

She has always played with metronomic precision. She drives the ball hard and deep with a consistency and accuracy that bear testament to years of practice. An increasing willingness to come to the net and volley with the same ruthless efficiency has raised her game to near perfection.

Chris Evert-Lloyd is a very strong competitor indeed. Those who know how tough the game can be have learned to appreciate her for it.

"For the first few years, I think the crowds were just waiting to see the Ice Queen melt," she says. "And, of course, eventually I lost some matches ... but when they saw I could take it ... that I was human ... then they liked me for it. Now crowds are usually on my side ... and that's nice!"

To Chris Evert-Lloyd, stamina and style count. In her game. In the watch she wears. A Rolex Lady-Datejust. "It's a strong watch," she says. "It's always surprising to me how tough it really is.

"Still, I know Rolex has been making watches for a very long time, and 'practice makes perfect' is something I've always agreed with."

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view

Geoffrey Beene's black topcoat for evening, worn with sparkled scarf, black jersey dinner dressing

Late-day topcoats

(Continued) "I did the coat shape in cloth for day, satin by night. Women will wear this not only over a blazer and trousers but over long and short beaded evening clothes."

Yves Saint Laurent is a designer who makes new contributions each season with his own elegant mannish trench-coat style. One season, it's butter-soft leather; another time it's herringbone tweed. For night, Yves Saint Laurent's designed it in everything from gold leather to black or white satin. His thinking on the mannish style: "I find men's clothing fascinating because sometime between, say, 1930 and 1936, a handful of basic shapes were created and still prevail... I've always wanted to give women the protection of that sort of basic wardrobe," states Saint Laurent in the book *Yves Saint Laurent* (Clarkson N. Potter).

English-style storm coats

as easy evening cover-ups

Geoffrey Beene is another designer who updates his own version of classic raincoats that are versatile and easy-to-wear for rain or shine, morning to midnight. This season, he takes his cue in shape from the English "hunting" raincoat.

Beene showed his coat over slim black jersey dinner dresses. The elegance of cut, and the "sportswear" fabric give the coat a note of luxury in a modern way.

color watch

It's everywhere. Dazzling fluorescent and neon colors pop up in fall as fashion alternatives to classic neutrals and muted shades. Electric color to watch for: the boiling-pot fuchsia and oranges in Milena Canonero's second-skin satin slink costumes for the upcoming *The Cotton Club* film; tropical and greenhouse color in next spring's cotton textiles. Places to watch new-voltage color being worn—The Paradise Garage, a weekend Manhattan dance hall (Keith Haring recently gave a bash for over two thousand; most guests showed up in riveting colors). Area, a late-night club in Manhattan, that drenched everything red for five weeks, including tableaux installed like shop windows: a red Edwardian bedroom, a fresh rose garden, a hundred red betta fish, each one in its own jar, and one display with a giant red wedding cake. Andy Warhol on color: "When it comes to outstanding color, the great colorist is YSL. His lipstick No. 19, that's fantastic color."

("View" continued on page 294)

MICHAEL HALSBAND Hair and makeup by Ray Allington Details, last pages.

Oscar de la Renta

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THE GAZEBO—Dallas
THE SMART SHOP—Houston
WOODWARD & LOTHROP
WOOLF BROTHERS—Kansas City, Dallas

View

The sports allure: new active-wear geared for style

Chanel opened her first shop in Deauville, a weekend resort in Normandy, in 1913 and introduced her own ideas about modern ease. She transformed simplicity of line into fashion, lifting her basic shapes from polo clothes, tennis cardigans, and sailor uniforms. By ''letting fresh air'' into her design realm, via sportswear, she put a new stamp on contemporary style. Sportswear ease became a new standard.

Today, Karl Lagerfeld, designer for Chanel, has developed Chanel's thinking into luxe real-life sports clothes. ''When I researched the Chanel contributions to modern fashion, I saw how Mademoiselle did sportswear. I did what I think she would have been doing today, were she around,'' he notes.

''At first, it was Karl Lagerfeld's way of expressing an attitude about sports clothes that weren't dreary jogging suits,'' says Catherine D'Alessio, president of Chanel, Inc. ''We tested it at first a year ago by showing it as part of the runway presentation. Now, it's part of the ready-to-wear evolution.

"These sports clothes switch easily into normal life; a hunting jacket could be worn over a long skirt at night," adds D'Alessio. "If Chanel rode to the hounds, she probably clipped pearls to her lapel."

("View" continued on page 296)

CLAUS OHM Illustrations: TIM SHEAFFER, THE BETTMAN ARCHIVE

Left: Lagerfeld's riding outfit from his first Chanel ready-to-wear active sports, shown in 1983; above, field hockey at the turn of the century; below, left to right, Chanel luge and hunting gear, fencing spencer in piqué from Chanel sports introduced in 1983.

BRUNO MAGLI

view

Patricia Field

A New York next-wave fashion boutique; a flotsam of fashion and accessories

above, Patricia Field portrait; *below,* painting by Jean Michel Basquiat. Clothes and accessories from the store: *right,* graffiti T-shirt, DeMob jeans; *below,* Nancy Ochoa earrings; *lower right,* fez by Fred Bare, London.

The first thing you notice is the window display: vintage Barbie dolls dressed in versions of the clothes in the shop. Then, there's Patricia Field with her rainbow hair.

"There's no real formula to my shop," says Field. "I see myself as editing the clothes and accessories for the non-establishment to cross into the establishment. The shop is my personal collage and each item is like a brushstroke made from ahead of now, the cutting edge of fashion. I roam Paris, London and seek untapped American design in New York for the shop. I work with designers, filtering out the clothes that are unwearable or need to be perfected. I also love working with artists—Basquiat hand-painted T-shirts for me two years ago."

Combining street-smart savvy with a skilled fashion merchandising background, Field dreamt of her own mad Flintstone-colorful fashion outpost. And now she has one—in crayon-box colors.

"As a child, I had my own little stall of shops on the lawn, selling every oddity; everything except lemonade," states Field, who isn't to be dismissed as a punk, eccentric retailer.

"Art and fashion, video and music have merged in my world. One of the next waves, hand-painted fashion. A heavy-duty happening from New York and London." *("View" continued on page 298)*

RANDOLPH GRAFF, MICHAEL HALSBAND, ZINOMAN/FREMONT. Illustration by TIM SHEAFFER. Painting courtesy of Mary Boone Gallery/Bruno Bischofberger Gallery. Hair and makeup by Roy Allington. Details, last pages.

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ADVERTISING FOR THE ADVANCEMENT AND SUPPORT OF EDUCATION

view

MEDALS

FALL'S NEW BOLD ACCESSORY WATCH:

FLASH ORNAMENTS TO ENHANCE MENSWEAR TEXTURES AND PATTERNS, GIVE SPARKLE A PLENTY TO EVENING CLOTHES

More is less in the new pageantry of fall's giant jewel medals and medallions. Pomp and circumstance in military and court-inspired pins are plugging fall clothes, perfect for handsome tweeds. "Bold, outscaled pins and crosses made of crystal and gilt can be worn over a silk jacket, day or night," says Wendy Gell, a New York accessory designer. "They work well with women's clothes that are inspired by menswear dressing."

"It's a new flirtatious highlight and gives women an individual way to make a view about masculine clothes now in fashion," says Isaac Manevitz of Ben-Amun. Mix the medals with last year's pearls and gilt chains or wear over a large silk muffler.

"Exaggeration is key," adds Manevitz. "Usually, these are runway pieces," says Gell. "Overscaled pieces are often converted to smaller proportions for stores. This year, that doesn't apply. What could have ended up being special showcase items are now being sold to stores exactly as designed."

("View" continued on page 300)

Top photo: Monty Don's court medals, jewels and medallions as the new flash for derby hats, sweaters, and mufflers; above, Wendy Gell's crystal cross; right, Ben-Amun's military-inspired medal made of fake rubies and a simulated antique coin two inches in diameter.

BILL KING. Illustrations by TIM SHEAFFER. Makeup by François Nars.

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14K KARAT GOLD

What's new: tailoring, with a charming twist ...news in fur, "name" accessories, weekend style...great-skirt shopping

view

PEOPLE IN **FASHION** ARE TALKING ABOUT **WHAT'S COMING...**

People are talking about...lace, interestingly: and the twist, for fall, is that designers are taking blatantly flirty, feminine lace pieces and playing them off against a background of tweeds and tailored menswear. That might mean using, as Bill Blass did, a "silver" lace blouse as the feminine foil to a total turnout of man's-style "silver" satin coat, camel jacket, and grey flannel trousers; Giorgio Armani, with tailored lace pants, turns a broad-shouldered coat and simple sweater into a very modern look for nighttime. A slinky Norma Kamali black-lace bodysuit might pair with grey-wool trousers, her white-lace skirt with a big white crew-neck. Kamali, now, is coming up with an entire collection of black- or white-lace knee highs, thigh highs, gloves, and scarves; lingerie makers, consistently it seems, are offering up everything from point d'esprit camisoles and small undershirts to new bed jackets-cum-evening blouses and lacy boxer shorts. New lingerie pieces, for the most part, are cut to fit close to the body; they're meant to give a lovely glimpse of lace under a jacket, sweater, or shirt—some easy-going top that, as you move, slips and slides. What all of these lace notions are designed to do is provide pleasure when you dress: real charm in a season of tailored sportswear.

What's new? From Giorgio Armani, a new wide-ranging group of accessories now, for the first time, in the U.S. What that means, for starters, are ''couture'' shoes (everything from glass evening slippers to the flat moccasins that he showed with his fall clothes collection); there's also an entire Emporio Armani line of shoes, bags, belts, luggage, totes. And, in the best Giorgio Armani style, they're mainly menswear-inspired: rugged saddle-leather belts, sleek black rubber carryalls—many of them for a man or a woman....

"A separate—quite terrific—knee-length skirt may be the find of the season"

The news in fur: This fall, it seems, coats are going to be bigger than ever before—longer, roomier, cut as classic balmacaans, steamers, trench or polo coats, all with deep armholes. "Longer," for a full-length coat, may well mean fifty inches or more, almost to ankle-length. There's drama in this grand scale...but colors, for the most part, are decidedly soft ones: that means new dusty-gold minks and sheared beavers, foxes in honeyed reds or powdery greys. Brown furs are showing up everywhere: a great variety of them—and they're standouts....Easier-going indulgences: a new world of socks and tights. You'll find new argylls, cables, paisleys, foulards, pin dots, this season, all with a great haberdasher's style. Colors are deep, dark, muted, sometimes heathered, always sophisticated. The notion: socks with a "dressed" man's style—à la London's Jermyn Street, not simply sweat socks....

For quite some time now, most people who make fashion would agree, the perennial question "What skirt length is right?" has been something of a non-question. Today, length is a function, quite simply, of the style of a skirt, of a skirt's proportions and the way it looks on each woman's body. The reality this season: many "name" designers are showing a strong predilection for skirts that are unquestionably long...and a separate—quite terrific—knee-length skirt may be the find of the season. Where to find it? Look at the "classification" lines: Perry Ellis' Portfolio, for one, has classic knee-length styles not included this fall in his "signature" collection. More European designers, it seems, for fall have a fondness for tailored knee-lengths; department stores' "private label" lines are where that option of a shorter skirt, you'll find too, may come easily to hand. Says Saks Fifth Avenue's fashion director Ellin Saltzman, with clear sense: "Short straight skirts—in black gabardine or leather—are still going to be needed in women's wardrobes. They're the basics."

Fashion lyrics of the month?
''She's got broad shoulder pads for men
to cry on'' from ''The Great Shoulder Pad
Song,'' commissioned for her
fall-collection video by Norma Kamali.
Where to hear it?
New York City's West Fifty-sixth Street.
Kamali's sounding it out from her OMO shop
speakers....Good sports: Weekend dressing,
for some time now, has clearly been shaped
by the look of joggers and gym goers;
this fall it looks as though styles
are zeroing in on—reflecting—more
and more sports. Watch for cyclist-style
shirts, pull-on pants, and jackets
(a favorite street look in London),
everything from surfer-inspired jumpsuits
with a wetsuit-tight fit
to quilted ''fencing'' vests and pants
simply for easy at-home or Saturday
wear. Stirrup ski pants have almost
become ''classics'': in brights or black,
they're lean-looking alternatives
to fall's soft trousers.—KATHLEEN MADDEN

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IN A SEASON WITH MORE OPTIONS FOR DAY—

HOW TO FIND THE CLOTHES THAT WORK BEST AND THE ACCESSORIES THAT GIVE THE ADDED EDGE...

This month there's a strong focus of attention on what works, on things that answer the demands of real-life dressing—on the clothes, accessories, and non-fashion elements that help achieve a certain "finish," a polished, attractive look. This isn't the first time we've made an issue of it, but as we continue to answer the questions—questions that continue to be asked as women do more, gain more, and expect more—the answers continue to change.

In the context of dressing this fall, what makes it easier: the greater availability of "tailored" clothes, clothes designed with a real-life attitude. What makes it harder: knowing which of the available options are worth going for and recognizing the alternatives. What you'll find here and on the pages ahead, guidelines to those differences . . .

No question, this is a season of man tailoring, a season where the orientation is clearly one of sportswear dressing: jackets, trousers, tailored coats all play significant roles. But that doesn't mean you can reach for any jacket, any pair of trousers or coat, and come up with a winner.

In a word, what sets the best clothes apart this fall: texture. In day dressing, the prevailing textures come from the world of menswear: worsteds, whipcords, gutsy tweeds, tartans, shadow plaids, pinstripes, pencil stripes, checks of every sort. Textures that are inviting in and of themselves.

Something else that's changed this fall: scale and proportion, and it affects the way clothes feel as well as the way they look. Tailored jackets and coats are cut on a bigger scale—one that starts with bigger, broader, squarer shoulders—the key to line. But bigger does not mean sloppy: a coat should never overwhelm you. It should really fit at the collar and across the shoulders, and it should fall straight from there. You have to take a long, hard look at yourself in a mirror: if a coat doesn't fall that way, if it's simply too big, too droopy, it's not the coat you're looking for.

The same rule applies to jackets: you have to find the proper fit. What you're looking for now: jackets that are square-shouldered, longer, slightly shaped—slightly indented at the waist—never boxy or baggy. There's an ampleness you'll enjoy, but it doesn't get out of hand.

As for trousers, there is a distinct shape, a distinct fit that comes from the right kind of tailoring. Trousers should fall straight with a crisp line. They may be a little fuller, a little softer, but they hold their shape, and their pleats. It's never a question of sacrificing line for softness; line is the first consideration. Even under the biggest coat, there is a very real narrowness: you'll find trousers and a small-fitting crewneck sweater that tucks in (another difference this fall, the way tops tuck in)—a certain neatness is maintained.

The other side of dressing this fall—let's face it, you're not going to want to spend every day in something tailored—is the whole world of jersey dressing. It's a total and welcome change of pace. For one thing, while the scale of tailored clothes, as described, tends to be bigger, broader, the opposite is true of jersey: it's always smaller, closer to the body. But the differences start with the jersey itself—it has a little more weight and body to it; and in darker colors, it can fill a number of needs.

For example, while it's not a year of dresses, there are outstanding exceptions—in jersey: a sophisticated, body-shaped wrap dress in dark-navy jersey. Or, as a suit alternative, a jersey dress with its own matching jacket. Another softer suit: a jersey sweater set and easy pants.

Jersey dressing becomes dinner dressing: a black jersey pants suit with a cropped jacket or a narrow-falling black jersey chemise—the kind of dress that could easily become your standby, season after season. And jersey goes on to bigger evenings—long black jersey with jeweled buttons.

What gives day dressing impact—any season—accessories. What gives accessories their impact this season—texture. The best looks, in the sense of total looks, are based on a mix of textures, a contrast. And while many designers took the idea of simplicity all the way this fall—showing their collections without visible accessories—in real life, less isn't always more. What's added makes all the difference. And what you can add now: sensational chunky faceted stones in color. Stones set in a variety of ways: on a flat, wide cuff, as a chain at the neckline, or at the wrist.

Equally strong: new tones and textures of gold—matte and burnished—worked into bolder, bigger-scale pieces: a wide, graphic link bracelet of burnished gold at the cuff of a tweed jacket; a wide matte gold-and-stone choker; a sculptured matte-gold buckle on a classic belt (in a season of trousers, starting with a terrific belt, is starting smart!).

The way a look comes together, obviously, goes beyond clothes and accessories. Something we can't overstate: the importance of a good haircut (this fall, a good shorter haircut, and there have never been as many options) and an attractive, natural-looking makeup. But today it goes even farther. The parameters of beauty are constantly changing: our concerns extend past the surface of things. Voice, posture, movement—all of these come into play. The reality: you're judged, rightly or not, on the total impression you make. There are no points given for good intentions. The fact that you've been meaning to lose those ten pounds or have that haircut doesn't count. Today, we know how to make changes; but you have to make a start.

Something else to remember: it's not all "work." You don't have to sacrifice delight to achieve an appropriate image. In fashion this fall, there are wonderful, unexpected things. There's a coat—a good, hard-working coat—in a brilliant, knockout shade of red that makes you smile every time you look at it . . . and the raincoat you need could be a hot-pink trench . . . the sweater under your jacket, canary-yellow cashmere . . . and when you want a jacket in something other than tweed or worsted, there it is—beautifully, properly tailored . . . in wine velvet! And underneath everything, from the most man-tailored look to the most feminine evening dressing, there are new bits of lacy white lingerie that are nothing short of delicious. The most overworked cliché where women are concerned is "having it all," but the truth—the pleasure—in fashion . . . you can have it all, and this issue shows you how.

Distinctive and very appealing, *left*, Oscar de la Renta's ample-shouldered stroke-of-red coat, in a lightweight wool, that slides over anything, any season, could be your favorite accessory. About $1095. Late Sept. at Saks Fifth Avenue; Kane's, Chicago; Balliet's; Mary V's, Tyler TX; I. Magnin; Frederick & Nelson....

Beauty Note: Very appealing, the natural look of Elizabeth Arden's Ginger Blush powder and Arden Blush Lip Creme. These and next two pages: hair, Louis Alonzo for Nubest & Co.; make-up, Margaret Avery. Details, next to last pages.

Arthur Elgort

GO

for the top!

Today, you're more and more able to write your own ticket—choose your job, pace, life style, the kind of image you want to project.

Part of that image—it's a given now —is how you look and how you dress. On these sixteen pages, the season's most attractive dressing for day—ungimmicky, clearly meant for real life, but always with "something extra" that gives it impact, presence, puts it at the top of its class. And—from women at the top of their professions —straight talk about how they cope, the choices and trade-offs they make

For some women, creating an image includes creating a comfortable setting to work in. On this, the next four pages, some unique working areas designed by, or with input from, the women who use them and photographed by Tim Street-Porter. *Below*, office of Eve Steele, architect and owner of Steele Corp., Los Angeles—all concrete, formica, drywall, metal—designed by her "to have a sense of humor."

The eclectic approach: Nancy Heller, clothing designer and owner of Nancy Heller, Inc., Los Angeles also has a talent for decorating. She's filled her office with an unusual combination of French Art Deco furniture, a 1950s Herman Miller desk chair, a pastel by a Colombian artist and an 18th-century Chinese silk wall

Another creative environment: The Red Studio in NYC, a gallery co-owned by Jehed Diamond and Andy Sichel. Their work space—actual gallery space—features furniture and other "art-to-live-with" objects. Behind the twig chair, a Sichel-designed screen. Details, last pages.

Tim Street-Porter

go for the top!

One of the best time-saving shortcuts: a short, attractive, easy-to-manage haircut. And, nothing counts more, does more for the way you look than the way you wear your hair. Unless it's the way you wear your makeup. The most becoming makeup, particularly for day, doesn't look "made up" at all. It's clean, unaffected, natural…

We don't mean short hair that in any way resembles a man's. We mean the kind of soft, full hair you see here, layered in short and long lengths so that it has body, moves freely, can be worn in a variety of ways. (If you like yourself best in longer hair, this season think about wearing it casually, layered and swept off the face in a simple, natural line.) . . . And we mean makeup that's low key, quick and easy to apply—very little blush, transparent lipstick that heightens the color but doesn't conceal the lips. Upkeep is minimal; the effect very appealing. . . . *Beauty Note:* The colors here, from Christian Dior: Ingenue lipstick; Light Play eyeshadows. You'll see a full-length view of this Ungaro suit in a few pages. Details, next to last pages this issue.

Arthur Elgort

go for the top!

Nobody says it makes sense to carbon-copy a man. What does make sense: to take advantage of a season strong on menswear looks and tailoring—to choose a terrific, perfectly made suit, scaled to your body. . .then accessorize it with a soft muffler, a jeweled pin, outrageously feminine shoes

Nu content. The most beautiful impeccably tailored suit this season is Ralph Lauren's, *left*. Of lamb's wool/cashmere, the jacket double-breasted, the pants pleated, cuffed; a white silk blouse. Suit about $796. Late August at Garfinckel's; Polo/Ralph Lauren, Atlanta; Polo/Ralph Lauren, Kansas City MO; Polo/Ralph Lauren, La Jolla CA. Hair by Garren for Garren, NYC. Makeup by Leventé for Garren, NYC. Details, see next to last pages.

Arthur Elgort

Totally unique: the office of April Greiman, graphic designer and owner of April Greiman, Inc. in Los Angeles. She planned it to give an open feeling, an awareness of light, but also a sense of privacy. Co-existing with traditional Shoji screens are dividers designed by April and built in the studio. These are repainted and changed at whim, and she calls them "stable forms implying movement." It's about as far as you can get from little locked-in cubicles.

Tim Street-Porter

go for the top!

Trust Ralph Lauren to give a classic a newly minted look. His black wool Chesterfield coat, *left*, has the kind of refinement and tailoring that make it work beautifully anywhere, day or night. About $898. Late August at Saks Fifth Avenue; Polo/Ralph Lauren, Short Hills NJ; Polo/Ralph Lauren, Pittsburgh PA; Polo/Ralph Lauren, Birmingham MI; Polo/Ralph Lauren, Dallas; Polo/Ralph Lauren, Houston.... The Emanuel Ungaro suit you glimpsed a few pages back, *opposite*. It starts with a jacket in a menswear-plaid knit of the softest wool and mohair lavished with fox; over a cashmere/angora sweater, and wool trousers in another menswear pattern. You can't beat Ungaro at mixing pattern and texture. Jacket, about $3500. Sweater,about $595. Pants, about $525. September at Emanuel Ungaro Boutiques, NYC; Palm Beach; Bal Harbour; Houston; Rich's; Loretta Blum, Dallas. *Left:* Hair, Garren for Garren, NYC; makeup, Leventé for Garren, NYC. *Right:* Hair, Louis Alonzo for Nubest & Co; makeup, Margaret Avery. Details, more stores, next to last pages.

Arthur Elgort

The clothes here symbolize the season's hallmarks: "polish" plus ease, the prevalence of jersey, the gold ornamentation. What moves them one step further, a style that's distinctively Chanel. . . . A look that works beyond working hours, *left*, a new take on a sweater set, in black cashmere banded in wine, with wide-legged wool pants. Pullover, about $270. Pants, about $330. Pullover and pants: Amen Wardy, Newport Beach CA. Pullover: Bergdorf Goodman; Saks-Jandel; Jacobson's. Pants at Colitti, Millburn NJ. . . . Terrific take on a "suit", *right*: a short slim dress of navy wool jersey with a matching jacket. Both, about $1450. Available October. Jacket and dress: Rich's; Jacobson's. Dress: Nan Duskin; Garfinckel's;. . . . *Beauty Note:* Polished look from Chanel: Alabaster Creme makeup, Brown Coromandel lipstick. Hair, Louis Alonzo for Nubest & Co., makeup, Margaret Avery. Details, see next to last pages.

go for the top!

Life at the

Nineteen amazing women describe how they thrive in the world of power, creativity, and enormous effort.... The real surprise here: work can be a woman's best friend. Fulfillment is respect, achievement, making money, and making a difference

"I MADE A WORLD FOR MYSELF WITHIN A MAN'S WORLD. AND I OWN IT"

Brooke Knapp, *president and chairman of the board of Jet Airways, Inc., an aviation-management company; holds 103 world-class aviation speed records including the fastest speed around the world.*

Is your world a man's world?

No. I made a world for myself within a man's world; I own it. To gain credibility in the man's world, I had to do something remarkable. So, I started setting world speed records.

Are women working harder than men?

Not necessarily. Women do have to work hard. But I don't feel my husband [Charles Knapp, chairman of the board and CEO of Financial Corporation of America] has it any easier than I do.

What's a balanced day for you?

I enjoy my work, so a balanced day can be all work. A good day includes flying, solving a problem, meeting a challenge, and improving my life. I like to take risks, to venture into the "dragon land"—what map-makers once called dangerous unknown territories.

How much time do you give to work?

Is flying work? It's hard for me to describe what I do as work. . . . When I'm on a trip, I can work three days in a row and love it. I don't sleep a lot; I'm afraid of missing something. I need about four and one-half hours a night.

How do you keep your energy up?

I have a lot of energy. I'm a real exerciser and the more I exercise, the more energy I have. I run, dance, work out on Nautilus machines, swim, and, if I'm confined to a small hotel room, I do isometrics.

How can fashion serve you better?

I have salespeople at three stores who collect the kind of clothes and accessories I like and call me in for a one-hour visit.

How do you unwind?

I don't feel really stressed or keyed up when I get home. I don't have to make the point of saying, "Okay, now it's time to wind down." After work, I may exercise, have a glass of wine, run with my dogs, talk with my husband.

What is "play" for you?

Anything that makes me responsible only for myself, when I don't have to meet a client's needs or time schedule. Flying in an open cockpit is play; so is running or playing sports.

Do you and your husband have enough time together?

We have a really good relationship—I'd have a hard time saying it could get any better. We spend most evenings and weekends together, and I try to fly him on all of his business trips. He gets in the plane and says "Home, James."

Do you have much privacy?

Yes. I go home and close the gate every night. I'm not a socialite; I lead a very private life. I never do nothing. For me, doing nothing means doing only one thing at a time.

Do you ever think about chucking it all?

No. My life is too exhilarating, too exciting to give up. The only way I'd chuck it is if I were to find a new idea.

"I'M NOT TENSE SO I DON'T NEED TO UNWIND. I GREW UP ACCEPTING WHAT WAS HAPPENING AROUND ME"

Marina B., *(born Marina Bulgari) started her precious-gem education by working in the "family store" on Rome's Via Condotti. In 1976, she founded Marina B., her own jewelry firm, for which she does all the designing and is involved in all administrative and financial details. She travels around the world bringing her jewels to private clients.*

What's a balanced day?

I try never to be woken up; I find it very traumatic. But I love the sunrise, so I am like a chicken, in bed early, up with the sunrise by 5:00 or 5:30 A.M. I love those quiet hours, when I can sip my coffee, make notes, do some drawings, plan my day. After that, I am ready to get on with the day, to go to my appointments, to accept whatever comes. Those days that are most satisfying are when I have actually done something, come to a new understanding.

How many hours a day do you work?

Often, I work about twelve hours a day. What I would love is to have more time to design. My problem is I must be involved in everything; I am not very good at delegating. Even the tiniest administrative detail

Top

must always be done to my highest standards.

How do you keep your energy up?

By sleeping—an average of eight hours. Every day I say I will do some exercise, but I find it incredibly boring. I also practically eat nothing all day long, then have a good meal in the evening, which every doctor says is the wrong thing to do.

How much do you travel?

I literally live on planes, but I find that if you don't think that you are moving from one place to another and use the time like any other time, you can get an incredible amount done. There is no better place to concentrate. Or to sleep.

How do you unwind?

I am not tense, so I don't need to unwind. I grew up with a sense of accepting what is happening around me.

How important is fashion, image, appearance to you?

I never think about it. I dress because I am cold. I feel that I can't decide my style, that it is something that simply exists. I rarely wear my own jewelry, day or evening; in fact, I wear very little jewelry at all. I don't design for myself, or for any particular woman, but for the human form. Every piece of jewelry looks different depending on who puts it on.

Do you ever do nothing?

I can sit for several hours thinking, but I can't do nothing, although someone looking at me might think that I was doing nothing.

What do you enjoy most about your life and your success? Is there anything you miss?

I love the freedom of making all the decisions myself along with having the responsibility for those decisions. I love being able to decide whether to base my decisions on economic realities or, once in a while, simply on fun. I still consider my business to be very young, very changeable.

What I do miss is having the time for sailing, one of my great loves.

"I FIND WORK RELAXING BECAUSE YOU DON'T HAVE TO MAKE SMALL TALK"

Joan Ganz Cooney,

president, Children's Television Workshop, producers of "Sesame Street," "The Electric Company," "3-2-1 Contact."

Are women working harder than men?

I think that a woman, to move up, must be better than her male peers and I don't know if all the reasons for that are bad or sexist in the negative way. I think men who promote women really want them to succeed, and they can't take a chance the way they can on a man. Many men are sensitive to the fact that if a woman fails, the men around are going to say "Oh, isn't that just like a woman." So the executive who makes that decision has got to go for someone really good. Also, for men to report to a woman, they have to feel she's really good.

Women tend (and I have heard men say this, too), to bring a thoroughness to the job, a quality of intuition, and attention to detail. If these are feminine traits, then I find very good men have feminine traits. And very good women have masculine traits; they quantify, think tough, can perform surgery if they have to.

How much time do you give to work?

Well, it depends; a lot of nights that I go out may appear to be social but I get a lot accomplished. I'm at the office a normal number of hours, but as head of a company like this, I'm actually working all the time. No matter who I am seeing, I am usually talking about work to them.

Where does friendship fit in?

It's very difficult. I have a husband and five stepchildren and one of them is a fourteen-year-old child, and that's whom we give most of our "free" time to. But we do have a social life. We have a house in East Hampton and we see a lot of friends out there. Weekends I try to keep fairly separate from work. It ends up that lots of times I'll pick up something useful at a party, but I don't consciously do work there.

How much help do you have?

At work, I have an excellent executive vice-president who carries a very large share of the burden, and very good people all over. I don't try to do everything myself. I expect people to be responsible for what their assignments are and do them well and to come to me if there's a problem. Once you get over the idea that you have to control everything yourself, you're in a much better place to have a very complicated life. If you can bear something to be different from the way you would do it—and I think that is the hardest thing for most people to overcome—then you can do the balancing act.

What advice would you give to a woman starting out in your fields?

You have to believe in yourself, really believe that you've got it. Do the stuff that nobody else wants to do and do it well and don't argue that it is sexist and I'm not going to get you coffee. Do everything. And smile about it—because people want terribly clever, gifted, pleasant people around them and with women, it is doubly important. Going up the ladder, you have to be willing to spend years in jobs that are not totally stimulating. If you look at most men's careers, they've done the same thing.

What do you enjoy most about your life and your success?

I have gotten more satisfaction out of work in the long haul. It has been the one constant, wonderful thing in my life. It's not that things can't go wrong, but it is reliable. For me, in bad times, to leave the house and come to the office is like going to the movies—it's really an escape. In your personal life there is no way of measuring whether you're successful or not in terms of a product. Are you really being a good wife? It's hard to answer that. Would some other woman be a better wife to your husband? That's sort of a haunting question to me, but "would somebody be a better president of the Workshop?" is not.

What gives you energy?

I am a high energy person, as are most people at or near the top in business. I'm very energized if I look at the day and/or week and see what I can accomplish. And I'm tremendously energized by having a high energy husband [Peter G. Peterson is a private investor, and former chairman of Lehman Brothers Kuhn Loeb]. And I adore going out to East Hampton on weekends.

How do you unwind?

If we have a free night, we tend to try to see the kids. My absolute heaven is when we are alone and have dinner early, and then get into bed and there is a wonderful movie on HBO, or a really junky show that has enough to it that we feel justified, yet demands nothing from us.

(Continued on page 317)

Do you ever feel like chucking it all?

On very bad days I do, but the thought lasts about a half of a second because I don't know what the next step would be. I wouldn't trade with very many people. It's terrific not to have a boss and to have your own thing. And it's healthy—people at the top live much longer and have less stress and it's very nice. I talk to women who don't work and they're off for two weeks in Acapulco and I think "Oh, wouldn't it be nice to be pampered like that." But I wouldn't want to pay the price of not working. It would become work to dream up conversation. I find work very relaxing in many ways because you don't have to make small talk.

Joan Collins, *actress, plays Alexis Carrington Colby on ABC-TV's "Dynasty"; author of "Past Imperfect" (Simon & Schuster); latest film, "The Cartier Affair" due out in November.*

Is your work world a man's world?

The ratio of men to women on the set of *Dynasty* is about seventy to thirty. But, I'm happy to say that more women are coming into it. One of the show's creators, our story editor, and producer are women. There are quite a few women producers in Hollywood now; but they aren't necessarily the ones with money.

Are women working harder than men?

Yes, most definitely. The commitment that women have to life in general is much stronger than a man's. Most career women have families and all the responsibilities that go with them. Women who do a full-time job also run a full-time home. I go off to do a day's work with a million things going around in my mind about the actual running of the household. The first instant that I managed to make a penny, I got myself what we call in England a char, or maid. I want to spend my free time in contact with my children, not doing chores.

Who is your competition?

I've never felt in competition with men . . . I don't feel I'm competing with anybody. Obviously there's competition between our show and other TV shows. And, there will always be what I call "the flavor of the week": the actress who gets all the parts.

I feel secure about myself professionally and emotionally. I don't think I could play the sort of roles that Jane Fonda or Meryl Streep play, and they probably couldn't play *(Continued on page 319)*

Arthur Elgort

On a fast-moving day—Gianfranco Ferre's pants suit, *opposite*, with its perfect man-tailored jacket, matching wool trousers, silk shirt. And a bigger coat—in leather, lined with quilted covert cloth. Suit, about $1475; blouse and scarf, about $400; coat, about $2125. Turnout, Gianfranco Ferre Boutique at Torie Steele, Beverly Hills. Coat and suit at Bergdorf Goodman. Blouse to order.... When you want something that has a little "more," *right* Perry Ellis' wonderful bordeaux velvet jacket over his new draped skirt in soft black satin wool, a cognac silk blouse. Jacket, about $320; skirt, about $190; blouse, about $140. Bergdorf Goodman; Lois Geans, Magnolia AR, Balliet's; Mary V's, Tyler TX; Neiman-Marcus... *Beauty Note:* "Less is more" in makeup, *opposite*--Merle Norman's Fragile Beige Foundation. Hair, Louis Alonzo for Nubest & Co.; makeup, Margaret Avery. Details, additional stores, next to last pages.

More and more, you define your own terms. Including the way you define "suit." A "suit" now can be: Tailored and businesslike. Soft and feminine. Or unexpected pieces that work together

go for the top!

If your agenda has something special on it, if you're going to dinner without changing: the special look of Bill Blass' navy leather suit, *this page*, with collar and cuffs of luxurious sable, a short slim skirt, and a wonderful chiffon blouse cut exactly like a sweatshirt—down to the knit edging. About $7190. September at Colbert's, Amarillo TX. To order at Saks Fifth Avenue; Saks-Jandel; Martha, Palm Beach and Bal Harbour; Neiman-Marcus; I. Magnin. . . . Another "dressed" look in a lower key, *opposite page:* Anne Klein's navy silk jacquard blouse and a very different option in skirts. This one's long and slim, and it wraps and hitches like a sarong. With this blouse, or a jersey top, it gives you all the presence of a dress. Wool skirt, about $230. Blouse, about $240. Donna Karan and Louis Dell' Olio for Anne Klein & Co. Bloomingdale's, NYC; Hudson's; Dayton's; Balliet's; Neiman-Marcus; I. Magnin. Both pages: Hair and make-up, Leventé for Garren, NYC. Details, more stores, see last pages.

Arthur Elgort

(Continued from page 317) the kind of roles I play. I know my speciality. I play the bitch-goddess, and that's served me well.

Does work come first for you?

My twelve-year-old daughter Katy is a main priority in my life. My other two children are away at school and have their own lives. Work is a strong priority, too. I'm the breadwinner in the family, I put the roof over my children's heads.

How do you like to dress?

I'm moody—I can wear anything from extremely casual to ultra glitzy. Sometimes I wear a track suit and no makeup. If I'm having lunch at Ma Maison where half of Hollywood goes, they expect to see Joan Collins looking pretty good. I do dress for my image; it's an image that pleases me. If it didn't, I wouldn't go out for lunch.

Does fashion serve you well?

So much of fashion is created for seven-feet-tall, ninety-pound, eighteen-year-old girls who look good in wrinkles. I do have designers whose clothes look good on me: Bill Blass, Oscar de la Renta, Yves Saint Laurent, Calvin Klein.

I've got my image and Alexis' image down fast. I can pick out a wardrobe for Alexis without trying on anything.

How much traveling do you do?

It varies. I love to travel. I find it's better to take more clothes than less. Like the Girl Scouts, I say "be prepared." I throw all my clothes on the bed and my maid packs them all up in these vast suitcases, each the size of a small room.

Do you exercise?

I haven't in a month, but I'm not too worried. I have a good body, and I can get back into shape easily. I don't believe in one-and-a-half hours of killer exercise a day. I do fifteen minutes a day four times a week. I loathe exercise, but I know I have to do it.

Mary Anne Dolan, *editor-in-chief of "The Los Angeles Herald Examiner."*

Is your work world a man's world?

No, not at the *Herald Examiner*. We have a lot of women on the editorial staff. There are hope-giving signs that more women are joining newspapers' managing departments. But there are very few women holding the purse strings. I feel hopeful one moment, frustrated the next.

(Continued on page 417)

Most seasons, the hardest thing to find is an attractive, uncomplicated day look with that "something extra" that gives it greater range, moves it on to evening. This season, you'll find a variety....

Tote chic.

What an active woman relies on: a good bag. The best, most attractive ones now—those with texture!

The biggest difference, the most striking feature in bags right now: texture—in conjunction with a new simplicity and softness, it's what "makes" the bag—it's what you see, *this page*, in Prada's wonderful pouch of a bag, modeled on a school satchel, in ponyskin with leather, about $435. Hirshleifer's, Manhasset NY; The Twenty-Four Collection, Miami; Linda Dresner, Troy MI; Lou Lattimore. To order at Bergdorf Goodman. . . *Opposite page, top to bottom:* A straightforward portfolio with an unexpected texture—"wrinkled" leather. About $125. Bag by Omega. Sept. at Altman's; I. Magnin. . . . Carlos Falchi's roomy shoulderbag, lifted with the gloss of alligator, about $1755. Saks Fifth Avenue, NYC. To order at Neiman-Marcus. . . . The softest briefcase: in brown leather stamped with a crocodile pattern. About $170. Bag by Omega. Sept., Altman's; I. Magnin. . . . And from Maud Frizon, a little clutch with the difference of alligator! About $625. Maud Frizon NYC and Bal Harbour. Details, last pages.

Penn

choice

More of what an active woman needs, counts on: a good watch. Again, the news is minimal design—given something more!

The best watch now: functional, simple . . . and with an added attractiveness that comes from a new sleekness and sharpness in design; with an added interest that comes from new tones and textures in metal. Case in point, *left:* a man's watch, of gunmetal blue studded and linked with 18k-gold. In contrast: a play of menswear stripes, in a jacket, the cuff of a shirt. Watch, Corum Watch Corporation, about $2290. Van Cleef & Arpels, NYC and Los Angeles. Cufflinks, Poiray Jewelers, NYC . . . . *Beauty Note:* More attractiveness at hand —Christian Dior's Libertine nails. Manicure, Elisa Ferri of Beauty Bookings. . . . *Opposite, clockwise from top:* the epitome of design—Movado Watch Corporation's ultra-thin stainless steel and 14k-gold man's Museum watch, about $990. Tourneau, NYC and Bal Harbour. . . . The "little" something more: 18k gold!—Baum & Mercier's man's scratch-resistant quartz watch, about $2900. Tiffany; Bailey Banks & Biddle, Philadelphia and Chicago. . . . And the epitome of function: a sleek Titanium water-resistant Ultrasport Watch. By Porsche Design. About $825. Tourneau, NYC and Bal Harbour. Details, more stores last pages.

Penn

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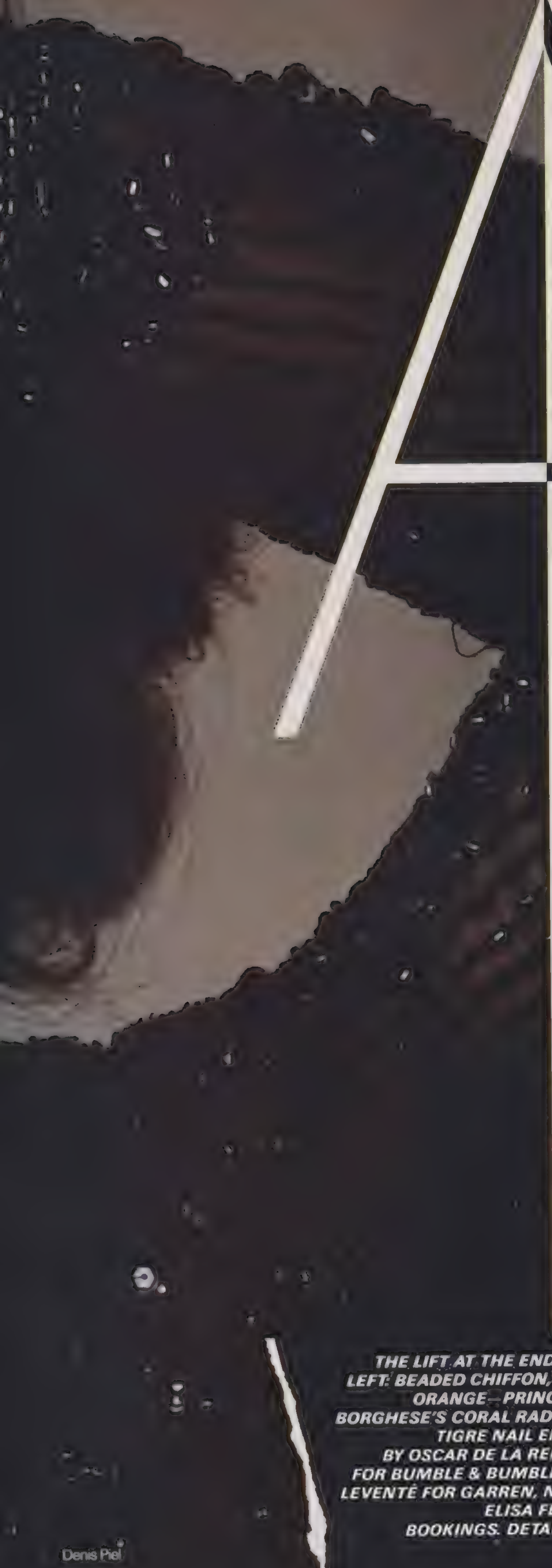


A new perspective on beauty

In this changing world,
it's no surprise that
the parameters of "beauty"
are changing, too—
expanding well beyond
good looks and a fit body
to include a new assurance
in the way a woman moves,
the way she sounds:
a modern presence, really.
And it's that attractiveness
that's here, in depth,
on these
fourteen pages

THE LIFT AT THE END OF A LONG DAY. LEFT: BEADED CHIFFON, AN ARRESTING ORANGE—PRINCESS MARCELLA BORGHESE'S CORAL RADIANTE LIPSTICK, TIGRE NAIL ENAMEL. BLOUSE BY OSCAR DE LA RENTA. HAIR, EZEL FOR BUMBLE & BUMBLE, NYC; MAKEUP, LEVENTÉ FOR GARREN, NYC.; MANICURE, ELISA FERRI OF BEAUTY BOOKINGS. DETAILS, LAST PAGES.

Denis Piel

new perspective on beauty

Time for yourself

EVER NOTICE THAT IT'S THE BUSIEST WOMEN WHO TAKE TIME FOR THEMSELVES?

BY SHIRLEY LORD

here's a clear value shift going on—away from "I want it all" to a more intelligent perception that "I can't do it all, so I won't do it all" can bring you more meaningful, longer lasting results. It means losing a look of urgency from your face . . . taking out the rush, rush, rush—taking time to take more *care* of yourself—and that includes more *rest*.

"Rest is the most overlooked essential in a healthful life style," says Jack H. Wilmore, Ph.D., professor of physical education at the University of Arizona. "With all the emphasis on activity, we have lost sight of the fact our bodies need 'time out,' not only to sleep but to spend calm, quiet time, sort out thoughts, feelings, and cope more effectively with life. We are discovering people can get a great deal of sleep yet not be rested—that it is the quality, not quantity, of sleep that is key."

Boosting Dr. Wilmore's findings, exercise researchers at Stanford University recently reported that when people add more physical activity to their lives, they tend to sleep better, although not necessarily longer. Increasingly recommended for the overstressed: *restful* exercise—yoga, slow stretching, classical ballet—which add to a muscle workout, a calming effect. Another sign of more "caring" times: at this year's National Association Of Home Builders convention, 25 percent of the two-story show house was devoted to a combined master bedroom/bathroom suite—almost a small apartment within a house that had otherwise grown smaller—fully equipped with a water jet and steam bath, sauna, and fitness machines. It was noted that this kind of equipment occupied a disproportionately large part of the convention's sixteen-acre display area. According to one spokesman, 5 percent of all new homes built in the U.S. last year had whirlpool baths, now considered by many builders as a standard new-house feature. The obvious conclusion? The bedroom/bathroom has become more of a *living* area.

However busy you are, self-imposing a moment of stillness can "recharge" your battery, redirect your attitude. Your skin is your personal radar system. It will signal unmistakably if your nutrition intake is below par; if stress is high; if you don't get enough sleep, exercise—all essentials in creating the right rhythm to live by. A little more care today can bring dividends that far outweigh the time you have to expend: even that one moment of "stillness" can relax your skin, make it look fresher, younger. Remember that your brain is intimately related to your skin.

Learning from a pro about your skin is a valuable investment of time: skin specialists like Janet Sartin (NYC), Ilona of Hungary (with institutes in Denver, Houston, Chicago, NYC) and Georgette Klinger (in Beverly Hills, NYC, Palm Beach, Bal Harbour, Chicago, Dallas) can teach you how to compensate for life-style inadequacies. Others who have spent their lives studying skin function and have highly trained staffs: Anushka (NYC) and Rose Reti (NYC, a full-service salon including a remedial thirty-minute foot massage to reduce tension).

The modern emphasis is on a "preventive" approach to skin care—avoiding sun exposure, using a sunscreen (an easily applied moisturizer/screen, to slip into your purse—Max Factor's Active Protection body conditioning stick) . . . drink eight glasses of water a day . . . relax thoroughly by lying head down on a slant board . . . walk, *move* more for your skin's sake. And, of course, don't smoke (more about smoking's effects on skin in *Healthstyle*).

Use masks on a regular basis—the fastest way to skin improvement . . . like the twice-a-week Hydra-Dior Masque Adoucissant, which dries transparent; it helps skin regain moisture balance, relaxes tension, and desquamates dead surface cells. For a skin generally considered dry, use a mask early in *(Continued on page 412)*

TURNAROUND TRICK—WHEN YOU'VE ONLY FIVE MINUTES TO SPARE TO FEEL REFRESHED: APPLY A QUICK-ACTING MASK (LIKE THE DEEP CLEANSING, HYDRATING ONE ON THE RIGHT, A GRAINY OATMEAL, ALMOND, AND HONEY FORMULA BY REPECHAGE). DRESS WHILE IT DRIES. RINSE OFF, MAKE UP...AND YOU'RE ON YOUR WAY WITH A TOTALLY FRESH APPROACH. EARRINGS, MONTY DON. MARTEX TOWEL. DETAILS, STORES, LAST PAGES.

The Exercise Myth

WHEN IT COMES TO EXERCISE, LESS MAY BE MORE—IN TERMS OF BOTH A WOMAN'S FITNESS AND HER HEALTH...

prime reason so many American women (almost 50 percent!) have taken up exercise: because fitness, we've been told, is good for our health. Regular aerobic exercise, experts claim, will not only boost our mental and physical energy, make us leaner, stronger, less stress-prone, but is also a major weapon against the number-one killer of men and women: cardiovascular disease.

Yet, an increasingly vocal group of experts is challenging this belief. Their claim: That exercise has been proven to do little, if anything, to improve health and that some exercisers may be doing themselves harm.

Just who are these exercise heretics? Cardiologist Henry A. Solomon, M.D., clinical assistant professor of medicine, The New York Hospital-Cornell Medical Center, for one. In his new book *The Exercise Myth* (out next month from Harcourt Brace Jovanovich), Dr. Solomon asserts that while exercise may be enjoyable, socially helpful, and make you look and feel better, ". . . all the rest is myth. Exercise will not make you healthy. It will not make you live longer. Fitness and health are not the same thing." In fact, Dr. Solomon claims that an increasingly large number of people today are dying not despite exercise but because of it!

Should a woman interested in her health stop exercising? Not even Dr. Solomon goes that far, but there is a growing backlash against those who tout exercise as a panacea, who fail to promote moderation in exercise and fitness goals.

"The difference between fitness and health is subtle but important. Fitness is no more than a measure of your body's capacity to complete a physical task, regardless of whether you have an underlying disease. Health has nothing to do with physical performance but is simply a measure of the absence of disease. Numerous patients now following vigorous exercise plans as part of cardiac rehabilitation programs may have increased their fitness, but they have not cured their disease," said John F. Williams, Jr., M.D., HH Weinert Professor of Medicine, University of Texas Medical Branch at Galveston and president, The American College of Cardiology.

"We still don't know precisely what causes coronary-artery heart disease, but we have identified several contributing factors. Inactivity is one of them, but it is not the primary one. Of first importance in reducing your heart disease risk is not to smoke cigarettes. Second and third: both blood pressure and blood cholesterol levels should be monitored beginning in the thirties or forties, and appropriate treatment taken if either is high. The fourth factor, beyond one's control, is to have a family history free of heart problems. Fifth in importance is to adopt a moderate exercise plan, about thirty minutes of exercise three times a week, followed closely by keeping your body-weight near normal."

Not all experts, though, are so quick to relegate exercise to a secondary position. Many, in fact, point to the positive effects exercise can have on the more important cardiac risk factors. "Large-scale population studies repeatedly show that your chances of suffering a heart attack are three times greater if you are sedentary than if you are active, and that regular exercisers tend to have lower blood pressure and more healthful blood cholesterol profiles than their sedentary counterparts. While it may be true that we do not yet know just how this occurs on a cellular level, I feel that this is health 'insurance' that should be encouraged for every American," said Ash Hayes, Ed. D., acting executive director of the President's Council on Physical Fitness and Sports.

"Statistics also show that regular exercisers are less likely to smoke than non-exercisers and that activity is important to weight control. In addition, new research supports the notion that exercise is a natural tranquilizer, and that regular physical activity helps women maintain bone strength and density following menopause."

What of the hazards of exercise—and the increasing news reports of runners collapsing of heart attacks during their mid-morning jogs? Dr. Solomon feels this is a major indictment of the fallacy that exercise can promote a healthy heart. Others are not so sure. "An examination of these cases shows that the majority of these heart-attack victims either had a previous history of heart-related disease or had symptoms of such disease that they chose to ignore," said William L. Haskell, Ph.D., co-director of Stanford University School of Medicine's Heart Disease Prevention Program and president of The American College of Sports Medicine.

Does fitness assure good health? Here, to help unscramble the growing confusion, latest views from top experts plus a compelling new book excerpt...

Of growing concern to all the fitness experts we consulted are the lesser dangers of exercise: the pulled muscles, torn ligaments, and exercise-induced backaches . . . "The confidence that comes from feeling mentally and physically primed should not blind you to the necessity of moderation," cautioned Jack Wilmore, Ph.D., director of the Exercise and Sport Sciences Laboratory at the University of Arizona. "Fitness enthusiasts seem to suffer from a delusion of invulnerability and to believe that, if they ran one mile last week, they can do two or three this week."

Is there a way to enjoy the plusses of physical activity without overtaxing your heart or other body parts? Dr. Solomon certainly thinks so—and here is his prescription for . . .

A Better Way

THIS IS NOT AN ANTI-EXERCISE BOOK. IT'S SIMPLY THE OTHER SIDE OF THE EXERCISE STORY...

. . . the side few people have heard and some don't want to know. The facts don't obviate the pleasures of exercise, but they do say exercise is dangerous when it's done for the wrong reasons. You can't exercise for your health; you can't run for your life. But you can exercise for fitness and for pleasure, and you can do it safely.

Almost any form of exertion can be kept at a safer level if you don't drive yourself to overdo it. There are published precautions for every sport that is beset by muscular and skeletal injuries; risk can be minimized if you're willing to educate yourself.

More worrisome than orthopedic risks are the dangers of cardiac events while performing all kinds of activities. To avoid these, the ultimate risks, there is only one precaution that makes sense: Don't do anything to the point where you feel exhausted, unduly winded, or have pain or discomfort in or around your chest.

It's smartest to plan to limit your exertion from the outset. That means long-distance running is not in the cards for most of us. Jogging may be all right, but only if you drop to a walk the moment your body tells you to slow down. Plan a three-set rather than a five-set tennis match; and if you're tired, sit out the third set. Planning your exercise prudently before you start will help you avoid getting into a situation where you suspect you should stop but the pressures of sociability and competition make that sensible decision appear gauche at best, cowardly at worst.

Warning signals do precede many disasters, but by the time your breathing is labored, your chest hurts or feels heavy, or you're light-headed or faint, you may already have gone too far to prevent an exercise catastrophe. Usually there is still time to pull back to a safer level of exertion; sometimes there isn't.

Even having reached the point at which symptoms are felt, it's still sometimes difficult to stop. It's just too easy running the roads of your neighborhood or engaging your friends in fast-paced volleying at the courts to put danger out of your mind and ignore what you might, under other circumstances, feel quite alarmed about.

Ignoring such symptoms is courting catastrophe. Denial of warning symptoms is a recurring theme in the studies and reports of exercise injuries and deaths. Experienced athletes and novices alike are guilty of such denial, and they are equally likely to suffer from it.

Then, too, although real trouble is often preceded by warning symptoms that can be recognized, that's not always so. Injuries, heart attacks, even death may occur suddenly and without warning. The all-out exerciser has no defense. Such catastrophes are unpredictable; prior training and exercise experience offer no protection. To exercise vigorously, to push yourself to greater and greater limits because you have no symptoms, is to subject yourself to unpredictable and unheralded disaster. By planning a more modest level of exercise you help yourself remain on the side of safety.

Some assume that when they are enrolled in a prescribed or supervised exercise program they can safely abrogate the responsibility for their own safety. They feel they needn't worry about overdoing it, since the level of exertion has been chosen for them by others, who must have a scientific basis for the choice. Others, however expert, can't feel what is happening inside your body. They can't know how much, how far and how long you should exercise on any given day.

In any exercise activity, supervised or not, prescribed or self-chosen, your best guide to the safety of what you are doing is your own self-awareness. Aiming for a predetermined duration of exercise or a preselected target heart rate is foolish if your body tells you that you're overdoing it. The pleasure of working up a good sweat may be as easily gained at a heart rate that is, say, 50 percent of your maximum as it is at 70 percent or some other arbitrarily chosen level. And fitness can be achieved with less intensity of exertion than the rigid time-and-effort schedules outlined in so many exercise books.

Sensible exercisers espouse this idea: Listen to your body. This takes a bit of practice; you have to think about how you feel. Your body will speak to you in both general and specific terms. You know more or less, if you simply think about it—and you should think about it—whether you have a general feeling of well-being or not. If you feel sick in a general way, if you have a sense that you aren't well, you ought at least not to exercise until that feeling goes or its cause is determined not to be related to your physical health. Just because you can't pinpoint a specific ache or pain or other symptom doesn't mean that everything is all right. If you feel you're just not right, or are unusually fatigued, stop what you're doing. General feelings about yourself are important and worth listening to. As you exercise, think periodically about how you feel. Appropriate exercise shouldn't make you feel sick in any way.

Specific symptoms are perhaps harder to interpret because with exercise you expect to breathe harder, to feel your heart pump, to have your muscles ache somewhat. The best guideline as to what is normal and what may signal danger is your own experience of how your body has usually responded to exertion.

If you think you're breathing harder than seems appropriate for an accustomed activity, for example, and especially if you feel uncomfortable breathing, stop the exercise. Pains in areas not directly involved in exercise—an aching left arm in a right-handed tennis player—are also cause to stop. On the other hand, if you feel mild pain in the muscles you're actually using during that exercise, it's probably safe to ignore it. Certainly if your chest hurts and you haven't been hit dead center by a smash at the net, you should quit on the spot. In fact, any chest discomfort—pain, pressure, tightness, or any unusual sensation—should be a signal to stop exercising.

Many committed exercisers take their pulse as a way of measuring their heart rate at intervals during a workout. If you take your pulse, it shouldn't be for the purpose of increasing your activity to *(Continued)*

Excerpted from *The Exercise Myth* by Henry A. Solomon, M.D. Copyright © 1984 by Henry A. Solomon, M.D. To be published by Harcourt Brace Jovanovich, Inc.

new perspective on fitness

(Continued)
achieve some arbitrary training level, but to keep yourself from pushing anywhere near your age-predicted maximum. Using the convenient formula for your predicted maximum heart rate of 220 minus your age, you can tell how close you are to that point at any time. As a general rule—even if your health is excellent—don't exercise recreationally above about 75 percent of your predicted maximum heart rate. If you have heart disease and you know at about what heart rate you often get symptoms, you should keep your activity at such a level that your heart rate stays well below it. Of course, medications may change this relationship of symptoms to heart rate, and this is a matter to discuss with your physician.

Besides the rate of your heart, checking your pulse is useful to detect any irregularities in the heart rhythm. Some people have irregular hearts normally. Exercise may have no effect or it may even abolish the irregularity. But some people develop irregularities only with exercise, or their irregularity at rest increases as they become more active. These can have serious implications and are reasons to consult your physician.

Most exercisers are taught to take their pulse by feeling the large pulsating artery in the neck, the carotid artery. Although the carotid pulse is strong and easy to locate, pressing on that artery can cause a sudden reflex slowing of the heart and a fall in blood pressure that leads to a blackout. Occasionally exercisers press both sides of the neck at once in their concern to take their pulse. Pressing on both carotid arteries not only causes a more severe slowing of the heart, but also effectively cuts off the blood flow to the brain. It's really better to take your pulse at your wrist, feeling *(Continued on page 409)*

Modern image signal: posture

STRENGTH IS WHAT MAKES ALL THE DIFFERENCE—IN MOTION, AT REST...

BY LINDA WELLS

As much as her hair and makeup, her clothes, her voice, the way a woman stands sends a clear signal of attractiveness and a sense of self. Posture also suggests how fit and energetic a woman is, even how healthy. Consider the way almost any successful woman holds herself: with confidence, authority, an easy control that seems to motivate others. A negative presence often indicates—and certainly implies—stress, fatigue, depression. With more demanding jobs come more hours sitting—in the office, on airplanes. Too much sitting, too much stress, and not enough time for exercise can—but needn't—create posture problems. First, a careful evaluation of everyday influences—the way you sit, stand, move, sleep—can minimize posture assaults. Second, really changing and strengthening posture takes the focused attention devoted to any project. The aim: to make good posture so natural, so automatic that it becomes a habit.

What is good posture? Not the exaggeration of the at-attention stance, it is more than simply a straight back. "Good posture keeps undue stress from the spine," said Joseph M. Lane, M.D., professor of orthopedic surgery at Cornell Medical School and chief of Metabolic Bone Disease Service at The Hospital for Special Surgery, NYC. "A plumb line could be dropped from earlobes through the center of the pelvis, slightly in front of the knee and ankle bones." An easy visual cue: "Check the side seams of your clothes," says Karma Kientzler, fitness director at the Canyon Ranch spa, Tucson, Arizona. Other elements of good posture: knees should be relaxed, not locked, pelvis tilted slightly (by tucking buttocks) to reduce swayback, abdominal muscles tight.

Practicing good posture is a form of health insurance, real preventive medicine. "The way you stand and sit today determines the way you'll look twenty years from now. It also strongly contributes to whether or not you'll join the 80 percent of Americans who suffer from back pain," said Arthur H. White, M.D., director of St. Mary's Spine Center in San Francisco and founder of the California Back School. "This pain can be prevented."

"It's the static things—the hours sitting in a less-than-perfect chair—that hurt posture," said Dr. White.

OFFICE POSTURE

To improve working conditions, Dr. Lane suggested:

- Most office furniture is made to fit men; women may have to adjust their chairs and desks.
- The ideal chair should set knees higher than buttocks and help to prevent slouching.
- To test desk height, sit with elbows at your sides. If the desk is more than two inches higher than your elbows, it's too high. Ask your employer to have its legs raised or cut.
- Never cradle the phone between your chin and shoulder.
- Never sit for more than one hour at a time without getting up and walking around. Mimic the Japanese, who schedule stretching breaks during office hours.
- Said Dr. White, "When you sit for a long time, gravity can pull shoulders forward. It helps to rest on your elbows, even—manners be damned—when you're in a restaurant."

OFFICE STRETCHES

At-your-desk stretches can counteract the tension and stress of office work. "By the end of a hectic day, some women are so tense that their shoulders are almost level with their earlobes," says Chris Silkwood, director of the Phoenix Spa, Houston. Her stress relievers:

- Sit upright, pull shoulders up as high as you can, then drop them as if you're releasing a heavy burden. Repeat several times.
- To relax neck tension, sit at your desk, spread your legs, drop your torso between them and shake your head.
- Keep a rolling pin under your desk and, every few hours, take off your shoes, and roll the pin with your feet for a relaxing massage.

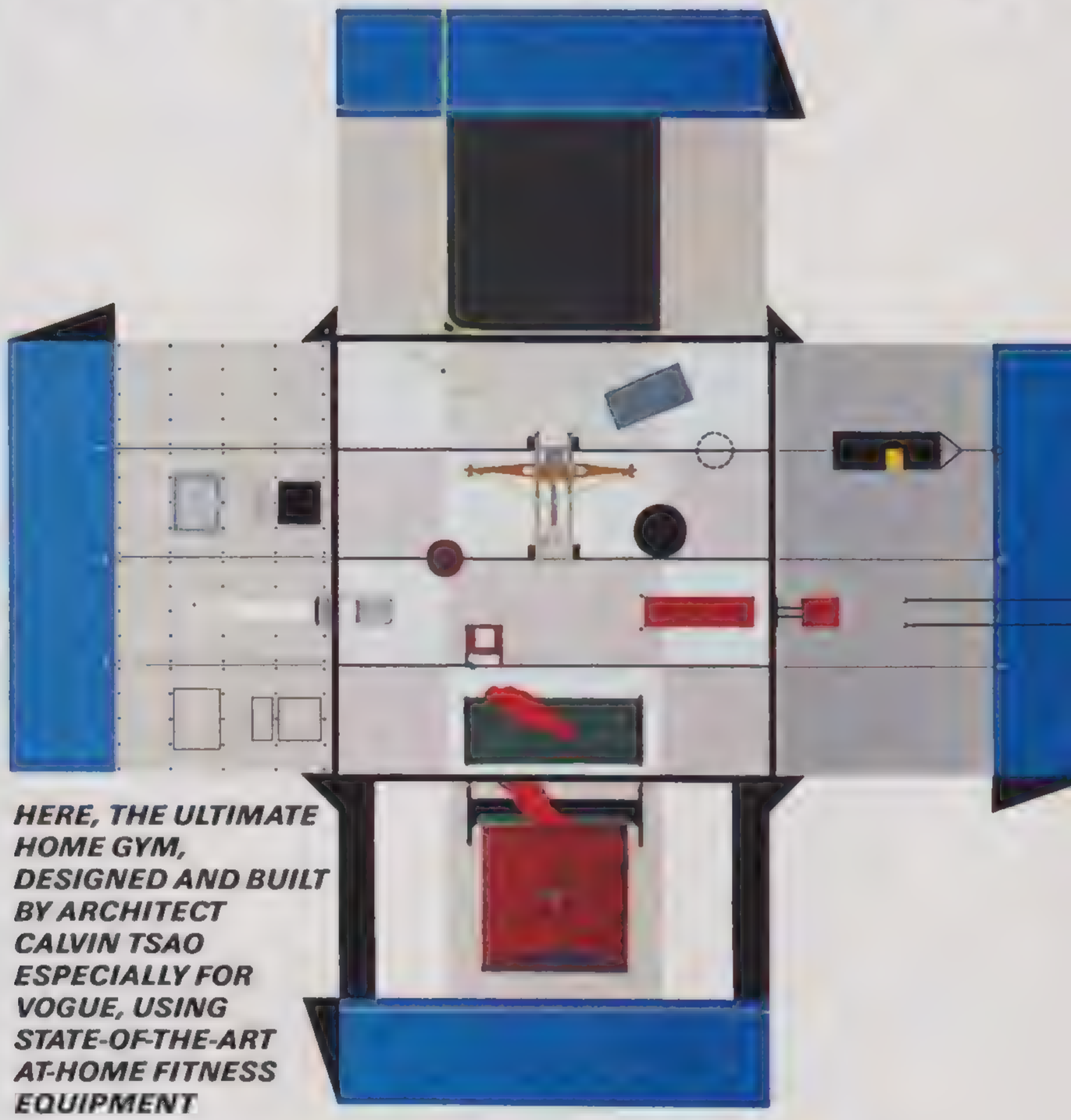
WALKING IN HIGH HEELS

This can throw off perfect posture. Better to save those shoes for special occasions. And, when you do wear *(Continued on page 412)*

IN TODAY'S MODERN WORLD, WE CARRY TOO MUCH, SIT TOO LONG, EXERCISE TOO LITTLE. ALL OF WHICH ADDS UP TO BACK PROBLEMS, POOR POSTURE. ONE ANTIDOTE TO THE SEDENTARY LIFE—ESPECIALLY AT WORK: A CHAIR THAT CONFORMS TO THE SPINE'S CONTOUR, SUPPORTS THE NATURAL SHAPE OF THE BODY. RIGHT: PROVING THAT FORM FOLLOWS FUNCTION—ONE IN A SERIES OF ORTHOPEDICALLY DESIGNED CHAIRS BY NIELS DIFFRIENT FOR KNOLL INTERNATIONAL.

Tohru Nakamura

new perspective on fitness ...at home



HERE, THE ULTIMATE HOME GYM, DESIGNED AND BUILT BY ARCHITECT CALVIN TSAO ESPECIALLY FOR VOGUE, USING STATE-OF-THE-ART AT-HOME FITNESS EQUIPMENT

A modern way to work out

ULTIMATE FITNESS, NOW: A SPACE OF YOUR OWN...ONE-ON-ONE EXERCISE...VIDEO "TRAINING"...

BY JANICE KAPLAN

The more we learn about fitness, the more our exercise habits change. The interest a few years ago: in health clubs, exercise classes—any place we could exercise in groups, get inspiration from each other. The new trend: a fully equipped gym at home. Women are *serious* about exercise now. We don't necessarily want to socialize while we work out; we want the physical benefits that come from focused personal activity.

To work out at home, you need the proper equipment and a program that builds strength, flexibility, aerobic capacity. "You can buy a mat for stretching, a ten-dollar jump rope, some free weights," says Michael O'Shea, director of the Sports Training Institute in New York City. "Or you can buy a whole roomful of machines and Nautilus equipment and easily spend thousands of dollars." The best idea: to build your home gym *slowly*.

Focus first on improving cardiovascular ability. If you're unlikely to go running, consider a stationary exercise bicycle rather *(Continued on page 410)*

THE FUTURE OF FITNESS: A GYM OF YOUR OWN, BE IT AS SIMPLE AS AN EXERCISE MAT AND A PAIR OF DUMBBELLS IN A BEDROOM CORNER OR A SET-UP AS ELABORATE AS THE ONE HERE FOR MUSCLE, MIND, REST...THE TREND: TO SMALLER, SAFER HI-TECH EQUIPMENT...EXERCISE EXPERTS WHO MAKE HOUSE CALLS...NEW TECHNOLOGY THAT PROVIDES VIDEO "TRAINING," COMPUTER TRACKING OF DIET/EXERCISE

Details, last pages

Oberto Gili

EVERLAST

new perspective on diet

A contemporary way to eat

A FOUR-DAY SPA DIET RESPITE FROM THE FORCED FEEDING OF LIFE IN THE FAST LANE...

BY KAREN ANDEREGG

Few women today escape the pressures of overeating that can upset their best efforts to keep their weight where they're comfortable with it. Awareness of what's appropriate to eat can't always cope with a series of business lunches or dinners, a business trip, or even the pleasurable backslide of a well-earned vacation. As circumstance, not inclination, forces us into heavy sauces, rich desserts, the choice of losing a client or a waistline seems to be a modern dilemma for women, too.

Among the changes that indicate help is on the way: the increasing availability, in even the "haute-est" of restaurants, of low-calorie options . . . the unstaunched flood of mineral water over wine, let alone martinis . . . appealing foods prepared in simpler ways with lighter, more contemporary results. And, of course, the rush of executives to undo any damage at spas.

If you've chosen to go to the Bonaventure Spa in Fort Lauderdale, Florida, you'll find that 900 calories a day don't look the way they used to: there, attractive, satisfying meals make reinforcing the healthful eating habits we all try to live by—fewer calories, less fat, more complex carbohydrates—a pleasure rather than a sacrifice (see *right*).

Says Spa dietician Andrew Adriance, R.D., "I don't hear 'I miss the cheesecake at Sardi's' anymore. People are less concerned with what they're missing; they want to eat what they enjoy but in the most healthful way."

The Bonaventure's four-day spa diet—designed and somewhat streamlined for an active woman's life by Andrew Adriance—makes getting back into good eating habits (and shedding a pound or two) seem very much like eating your cake and having it, too.

The spa diet that follows, like the Bonaventure Spa's menu, contains only low-fat dairy products, no added sodium, no red meats, no high cholesterol foods, no caffeine, no alcohol, plenty of complex carbohydrates. Desserts are sweetened with fructose; there's also Equal sweetener for beverages. Daily consumption of two quarts of Evian or other mineral water is strongly recommended, a daily multi-vitamin encouraged.

While this diet may be "rolled over" for eight to twelve days, it isn't intended to be a "crash" diet but rather an occasional nudge to get back on the track of lighter, more healthful eating. As Adriance says: "Weight control is a matter of life style, not just a 'diet.' "

DAY ONE	***CALORIES***
BREAKFAST:	
¼ fresh cantaloupe	40
Fresh-baked Bran Muffin*	110
1 teaspoon corn-oil margarine	36
	total 186
LUNCH	
1 cup chicken consommé	25
6 ounces (with shells) Alaskan King Crab legs, cracked, on bed of lettuce, garnished with quartered tomato, red pepper rings, and 1½ tablespoons cocktail sauce	200
1 Wasa sesame cracker	54
	total 279
DINNER:	
Sliced tomatoes vinaigrette* with basil and mozzarella	32
Marinated grilled veal chop	246
Stir-fried mushrooms with shallots	50
Strawberries Romanov*	65
	total 393

DAY TWO	
BREAKFAST:	
½ grapefruit	50
Egg-white Omelette with Cheddar Cheese, Mushrooms, and Herbs*	85
Two slices toasted mini party rye	34
1 tablespoon farmer's cheese	26
	total 195
LUNCH:	
Belgian endive salad vinaigrette	34
Whole-wheat Pasta Primavera*	262
	total 296
DINNER:	
Spinach sprout salad vinaigrette	50
Sauteed breast of chicken	260
Steamed broccoli	47
Orange and pineapple with Campari	52
	total 409

DAY THREE	
BREAKFAST:	
½ cup fresh pineapple	38
Fresh-baked Bran Muffin*	110
1 teaspoon corn-oil margarine	36
	total 184
LUNCH:	
Bibb lettuce with cherry tomatoes vinaigrette	28
Shrimp with Cucumber and Almonds*	160
Chinese ramen	70
	total 258
DINNER:	
Sliced cucumber salad dressed with raspberry vinegar	28
Petrale Sole en Papillote*	215
Green beans with artichoke hearts and garlic	42
Baked apple Amaretto	54
	total 339

DAY FOUR	
BREAKFAST:	
½ cantaloupe with low-fat cottage cheese and kiwi garnish, sprinkle of wheat germ	198
	total 198
LUNCH:	
Crudités with Madras Dressing*	35
Fettuccine alla Marina*	267
	total 302
DINNER:	
Bibb lettuce with hearts of palm vinaigrette	22
¾ pound steamed Maine lobster with Mustard Sauce*	268
Braised asparagus with black mushrooms	48
3 carob-dipped strawberries	75
	total 413

*Recipes on page 143

Fan letter from a nutritionist

BY JUDITH S. STERN, SC.D.

If your days are as hectic as mine, it is important to plan special time for yourself. In the midst of a whirlwind media tour during which I talked about nutrition and stress on radio and television in eight cities in ten days, I wanted to spend a weekend at a spa with my sister, who is a labor arbitrator.

As a nutritionist, I wanted to avoid spas that emphasized fasting or fad diets; but I did not mind thinking that my day and a half of low-calorie eating would help to compensate for any extra calories I might eat while on the road. I wanted to be physically active. I also wanted to be in a luxurious setting where I could feel pampered. The Bonaventure Spa in Ft. Lauderdale, Florida, met all of these criteria.

Meals were served in a separate—and attractive—spa dining room. I really appreciated the nonsmoking area. There were a few conspicuous health-food touches: a shaker of mixed herbs instead of salt, fructose instead of table sugar, acidophilus milk for the decaffeinated coffee, and a bottle of spring water wrapped in a peach napkin. The menu, developed by a registered dietitian, was surprisingly interesting . . . plus, it listed calories instead of prices. The spa *(Continued on page 413)*

LUNCH AT THE TOP, RIGHT—COLD FETTUCINE, CRUDITÉS, CURRY DRESSING, ICED HERBAL TEA—ADDS TO ITS HIGH LEVELS OF ATTRACTION AND SATISFACTION THE FACT THAT IT'S VERY LOW IN CALORIES. MILES FROM COTTAGE CHEESE AT YOUR DESK, IT'S A MODERN IDEA WHOSE TIME DEFINITELY HAS COME. DETAILS, LAST PAGES.

Tohru Nakamura

Modern image signal: voice

SPEAKING UP IN PUBLIC, THINKING ON YOUR FEET—NOW, MORE THAN EVER, THESE ARE INVALUABLE SKILLS FOR IMPACT, FOR ATTRACTIVENESS

BY MAGGIE PALEY

Speaking in public seems to be a violation of everything you were taught, if you were brought up—as I was—to be ladylike and keep your opinions to yourself. Fear of both showing off and making a fool of myself usually kept me quietly in my place. The worst of it was, I'd begun to feel foolish for having such a fear.

After all, this is an age of instant communication. We all spend hours each week reading about each other and watching each other on television. We attend meetings and conferences at which it may be important for us to express our point of view. Anyone who wants to have an effect on what happens around her, enhance her position in her field, or simply share her experience, has to be prepared to speak up.

So I visited a sampling of public speaking consultants—members of a burgeoning industry—to see if this activity could actually be taught. My fears were mild, I soon found out, compared to some people's. At least I understood that public speaking wasn't as dangerous as death. According to *The Book of Lists*, I was told more than once, 19 percent of Americans who were asked what their worst fear was, said, "death"; and 41 percent—more than twice as many—said, "speaking before a group." I was assured that there was nothing mysterious about the ability to speak in public; it was just an ordinary skill that could be acquired with practice. And in various environments whose price of admission also varied—$11.50 for one three-hour actors' improvisation class; $850 for a two-day Communispond Executive Communication Program—I discovered it was possible to learn how to do it.

I first went to Doe Lang, president of Charismedia, Inc., and a former Fulbright scholar and soap-opera star, who says she can eliminate inhibitions by applying charisma. Lang defines charisma as "personal magnetism; the inner gifts or attributes with which each person is endowed." Her approach to learning charisma is holistic—using exercises that free the body to speak to the mind, and vice versa. "We put you in a state where you're as natural and relaxed as you are with your most comfortable intimates," she told me. "Then you can walk into any situation projecting that sense of 'everybody loves me' which you'll find stars and royalty often have."

So I participated in a three-hour evening workshop ($25) at the John C. Crystal Center for career planning in Manhattan, with about twenty-five other people. (In her two-day, ten-person workshop, Lang said, clients also work on voice and presentation and see themselves on videotape.) Here we were working strictly on feelings, "the quickest way for making changes." Everything we did seemed designed simply to loosen us up. We took partners for the "one-minute free-for-all," all speaking at the same time, saying whatever came into

(Continued on page 411)

ELEMENTS OF ATTRACTIVENESS DON'T ALWAYS SHOW. BUT SOME YOU SIMPLY CAN'T MISS. THIS COLOR-ON-COLOR PLAY: A STAIN OF ESTÉE LAUDER'S ANCIENT BRICK ON LIPS AND NAILS, GOLDEN AMBER POWDER ON EYES, AGAINST THE JOLT OF UNGARO'S FUCHSIA JACKET. ELLEN DESIGNS PIN; PATRICIA UNDERWOOD HAT. HAIR, EZEL FOR BUMBLE & BUMBLE, NYC; MAKEUP, LYDIA SNYDER; MANICURE, ALICE MANUEL FOR NAILS BY JOSEPHINE, NYC. DETAILS, LAST PAGES.

This is the man who started it all. When it comes to man tailoring, mens-wear dressing—Giorgio Armani is an undisputed master...

ARMANI: SUCCESS, TAIL

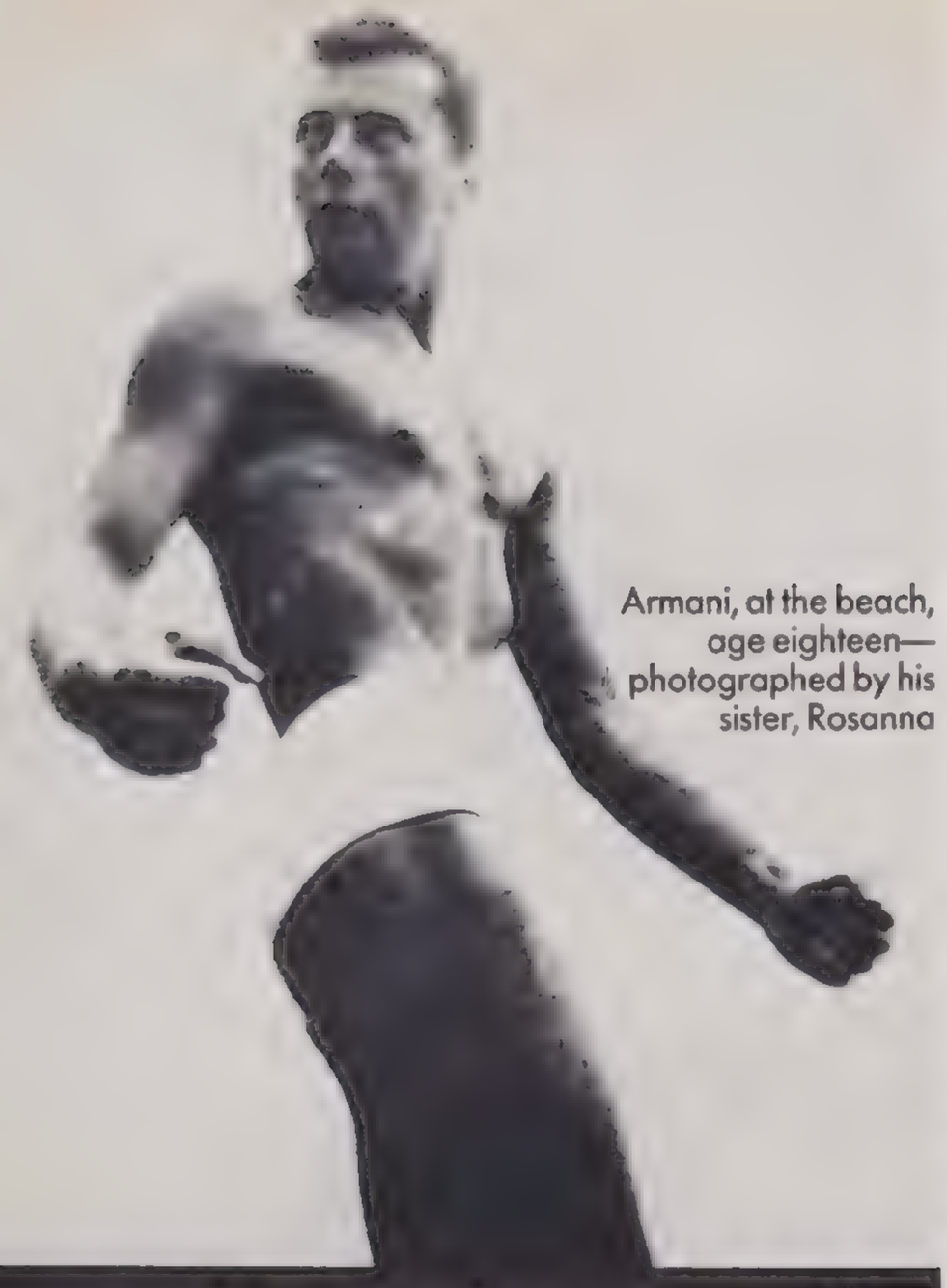
OR-MADE

Dudley Reed

Charlotte Rampling

Denis Piel

On these eight pages, a close look at Armani and outstanding examples of the Armani style from his fall/winter collection worn, with equal style, by Charlotte Rampling. . . . Armani, front and center, *left*—the illuminated runway in his unique Milan theater/showroom. The bicycles: the way he gets around Milan—at his own speed. . . . *Right:* The perfection of his coat dressing, his tailoring; the essence of his style. On Charlotte Rampling, a double-breasted overcoat, cut like a man's, in dark-grey striped wool—big, but not too big, square-shouldered, straight-falling. And his new hip-yoked skirt in dove-grey wool, a simply cut wool/silk shirt in grey and white stripes. Coat, about $1150; skirt, about $360; shirt, about $360. Turnout, Giorgio Armani Boutique, NYC. Coat, Panache, Millburn NJ; Ultimo, Chicago. Skirt at Burdines, Mayfair FL. Shirt at Neiman-Marcus. These eight pages: Hair, Christophe of Carita, Paris; makeup, Tyen. Details, last pages.



Armani, at the beach, age eighteen—photographed by his sister, Rosanna

Armani—man of the moment... Highly disciplined, strongly focused, pursuing a singular vision, he's a designer whose time has come... By G.Y. Dryansky

The latest monument to Giorgio Armani's lightning success was being finished when last we were together: his new fifty-six-hundred-square-foot cathedral-ceiling bachelor's apartment, where, among the sparse provisions for furniture, there was already installed, like a vast altar, a long, low wardrobe for his innumerable, inevitable blue sweatshirts, jeans, and grey flannel trousers. It was big enough to service a good-sized shop, and I couldn't help but think of it as a tribute to the exalted consumerism that has made Armani an idol at the upper end of the fashion world.

And I looked at him, this trim, snub-nosed, bullet-headed, hard-edge-handsome athlete of nearly fifty, *essenziale* (basic, minimalist), as his old friend the photographer Bob Krieger calls him. And I thought of all the busy-ness behind his $220-million business. And it came to me that what makes Giorgio Armani so fundamentally special is that he is fashion's great yea-sayer. Self-restrained but totally positive. Active. And if his women, stripped of accessories and wearing subdued colors, don't always look exuberant, they never seem defeated.

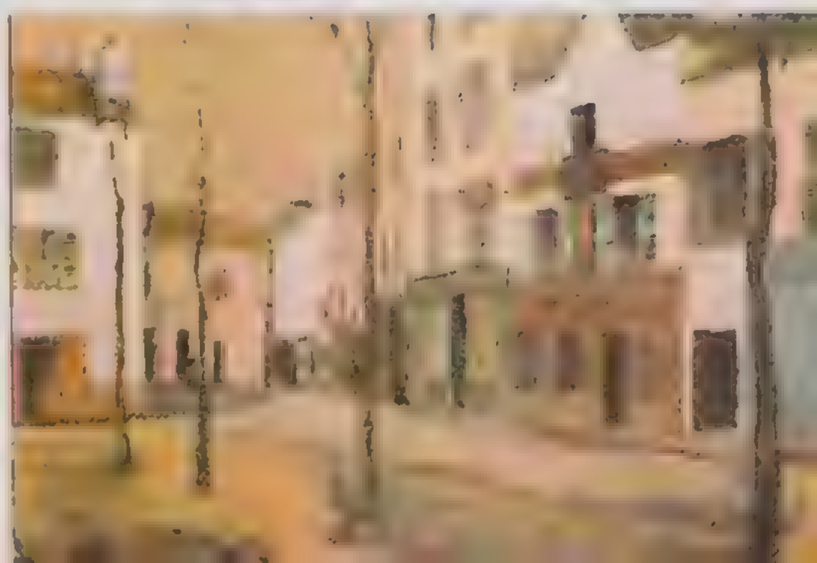
Armani has now the optimism that André Courrèges had for the 'sixties. More than that: he has the subtlety and suppleness that were Courrèges' great lack. His references are to the future, not the past—which makes him a loner on a fashion scene that can glorify nostalgia. Think of some current fashion influences—the "Day After" layering of the Japanese; the "zoot-suiterie" revised as punk; the comic-strip and late-movie inspirations—all of them fascinating and sometimes compellingly endearing. Still, Armani doesn't relate to this Post-Modern eclecticism. A couple of years ago, he read a picture book about Utamaro and decided to do something Japanese. But it wasn't really in him; or, more accurately, if something like that was in him, it didn't come out right. "I satisfied myself," he recalls, "but I lost contact with the women for whom I design."

If Armani's style inspires a dream, it is, as he puts it, "a reverie of importance. Any woman can feel important in an Armani jacket. But I never offer dreams of castles, hunts, and servants."

This season, Armani is a great fashion hero because the "androgynous" look is everywhere. But his accomplishment is more essential than putting women in men's clothing, and is more than a season's anecdote. You could argue simplistically that the one unique thing he has done is to change the structure of a jacket. Simplistically put, that's more or less all Chanel did, too. But that was enough, in each case, to write a name into history, and in Armani's case to build a *(Continued on page 342)*

A younger Armani, with his mother

Clean, pure, sinuous—the "Calla Lily," his favorite flower. Sheila Metzner, 1980. Artistic favorites: *Below,* Giorgio Morandi's "Still Life," 1948... in architecture, *right,* M. Ridolfi's 1931 apartment building in Rome. *Below,* Maurice Utrillo's "Place du Tertre," 1911-12



Equal time, equal impact—menswear dressing for Charlotte Rampling, whose latest film is Claude Lelouch's *Viva la Vie*. And for Lambert Wilson, the up-and-coming young actor who's next on screen with Valerie Kaprisky in *La Femme Publique*. What's unmistakable: the Armani genius for adapting, translating, tailoring the scale of his menswear for women. On Charlotte Rampling, his longer, strong-shouldered jacket of black/beige/white diagonal weave wool; black and brown mixed wool trousers; and dark grey/black shirt in wool and silk. Jacket, about $850; pants, about $320; shirt, about $400. Turnout at Giorgio Armani Boutique, NYC. Jacket at Burdines, Dadeland FL; I. Magnin; Golfer's Green/Gazebo, Philadelphia. Pants at Balliet's. His clothes: in subtle textures and shades of grey—the checked cashmere and wool jacket; diagonal-weave wool trousers. Details, last pages.

Denis Piel

ARMANI

(Continued from page 340) business that has grown two hundred and fifty-fold in ten years.

A business. "I'm not an artist at play," Armani tells you right off. "There's an empire of dollars behind me." He is business-class to the tips of his fingers, and his *borghese* sensibility—with all the symptomatic self-doubts that sometimes surface—is the wellspring of his talent. The attribute *bourgeois* is not meant to sound insulting: between the impotence of the poor and the indolence of the highly established, you have the class where all the action is.

In fashion, Giorgio Armani was the first to give the middle-class woman her own proud expression in clothing. Yves Saint Laurent, who began his career designing for aristocratic tastes at Christian Dior and whose soul brother is Proust, is a poetic genius at both slumming and social-climbing in his work. Armani began his career dressing windows in a department store. His clothes for the active businesswoman refer to her alone. But they are not simply practical in a workmanlike way. They're expressive, and although they're not provocative they can be perturbing.

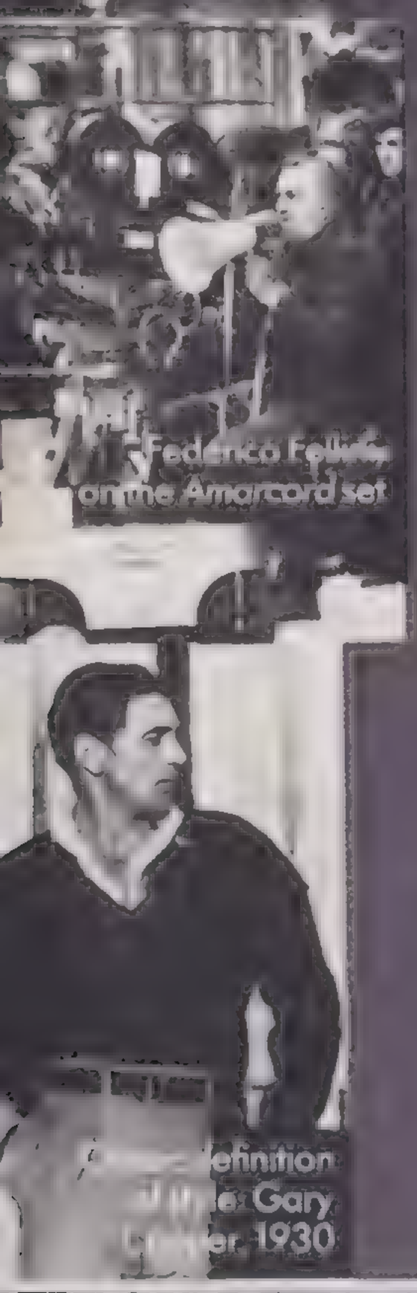
Armani took the suit jacket, the garment par excellence of respectability, and took the stiffness out of it, expressed confidence rather than constraint, ease without violation of decorum. He did all this starting about a decade *(Continued on page 344)*

"When you have a great many beautiful fabrics, it is not necessary to change the shape so often." In this collection: 35 key shapes; 500 fabrics . . .

Essential Armani: the extraordinary texture combinations; the subtle play of pattern and coloring; the unerring precision of line; the minimal approach to accessories. The "ornamentation"—from the textures themselves, and from the woman who wears his clothes. Very often a woman with the kind of unfussy, straightforward style of a Charlotte Rampling. . . . *Left:* Impeccable grey wool cuffed trousers—tailored like a man's trouser; a striped sweater in tweedy Burgundy and grey cashmere and his beautiful flat-collared silk shirt in grey stripes—both neatly tucked in. Trousers, about $310; sweater, about $400; shirt, about $560. Turnout at Giorgio Armani Boutique, NYC. Sweater, Ultimo, Chicago; Capriccio, Scottsdale AZ and La Jolla CA. Pants at Frost Bros.; Wilkes Bashford, San Francisco.

Denis Piel

Stylistic influences: Greta Garbo, c. 1925



Federico Fellini on the Amarcord set

Princess M[illegible]a Josè of Savo[illegible]n the [illegible]pital ship California, 1940

Gia[illegible]gnelli chairm[illegible] of Fiat

[illegible]ine Hepb[illegible] c. 19[illegible]

Staley-Wise Gallery

This page: A striking Armani jacket—square-shouldered, longer, in a wonderful black/white muirland check; the long signature shirt in a marbleized gray with thin white stripes; trousers in a black and gray shadow plaid—possibly the most perfect foil with its strong textures, mated in such an inviting way. Silk/wool jacket, about $1900; silk shirt, about $400. Giorgio Armani Boutique, NYC, Miami, Chicago, Las Vegas, Dallas. Magazine Fashion details next to last page.

ARMANI

(Continued from page 342) ago, first for men. But it caught on best for women because it caught the wavelength of all those women just coming to power—women who are mostly American. The spirit of Northern Italy you find in Armani happens to suit their experience very well.

Armani comes from Piacenza, a Northern city in a region settled by Lombards after the fall of Rome. You don't associate his steel-blue eyes with mandolins and lemon blossoms. He's spent all his adult life in Milan. Milan is a down-to-earth city paved in granite where, as in Armani's fabrics, color is a treat, like nectarines in winter—a brave self-assertion, like Milan's orange streetcars that make their way through a lot of rain.

Milan is a center of business and also a great center of design, stimulated by the Italian artisans' talent for making fine things that work well. Those orange streetcars are paneled inside like yachts. Armani's clothes, too, have that sense of a purpose beautifully accomplished.

"It's the fit of the armhole," says Dawn Mello, president of Bergdorf Goodman, "the way the jacket moves with you. The comfort factor. Armani dresses busy women who can't be occupied with themselves. You reach into the closet in a rush, and there's that good old Armani blazer. Somehow his clothes never seem to wrinkle."

Backstage at Armani, *above:* the models' makeup room. White coats all in a row. (The dressers wear white gloves!). . .*Below,* an extraordinary fashion setting, his "big theater" which seats 394: high-tech grids. Movable mirrored walls. Illuminated runway.

At the heart of his identity: precision. Nothing escapes his attention—on or off a runway; every detail counts

Yet, like Chanel, Armani had no training as a tailor. Working with canvases others cut from his drawings, he has Chanel's inborn talent for correcting other people's handiwork.

Armani's first ambition was to be a doctor. He abandoned the idea because, as he explains it, he lacked the ability to concentrate on books. His mother says he couldn't stand the sight of blood. Although she was a handsome woman, her *toilettes* never inspired him to go into fashion: she wasn't a mother who came *(Continued on page 417)*

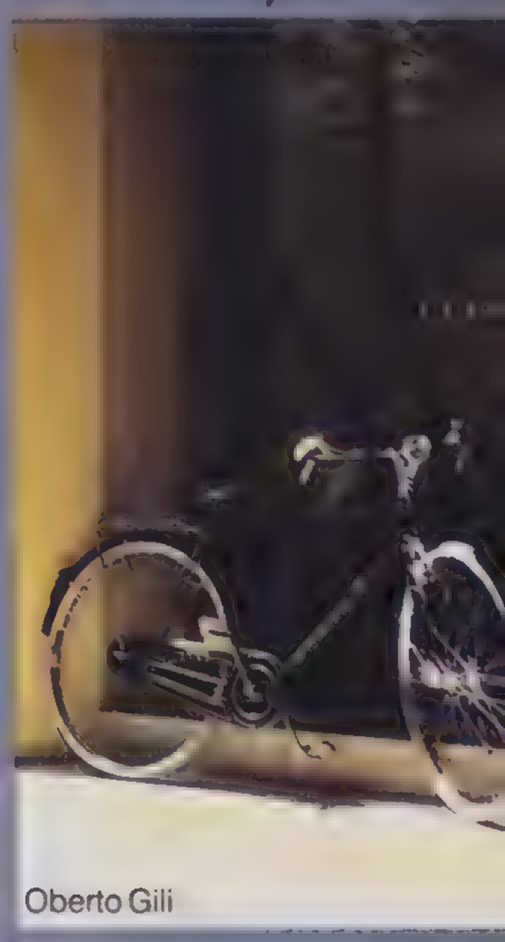
Oberto Gili

Island retreat: Pantelleria near Sicily.

Leo Dell'Orco

Armani at night: the same simplicity of shape, precision of line, the same strong shoulder—but with dazzling differences. And in this collection, he gave more attention to evening, translating his basic shapes into luxurious fabrics—lace trousers, a silk crêpe overcoat. The knockout look, no question, *near left:* Charlotte Rampling in his square-shouldered, straight-to-the-floor evening dress of brilliant allover beaded black silk. About $16,875. To order at Giorgio Armani Boutique, NYC....And on Lambert Wilson, the classic Armani tuxedo. Audemars Piguet watch. Tiffany. Details, stores, next to last pages.

Fast-track style: Armani's black Bianchi bicycle.



Oberto Gili

Denis Piel

the new state of jersey —a wow!

Jersey . . . suddenly the favorite—the choice—fabric of the season, everywhere. Used in any number of new ways, it makes up some of the most attractive clothes anywhere. On these six pages, a new jersey sampling (worn by *Greystoke's* Andie McDowell), starting with Bill Blass's remarkable black wool jersey suit, *right*. The short crew-necked top, the wide matching trousers are pieces that work for almost any occasion—for day, for dinner—pieces to rely on again and again. About $990. September at Bergdorf Goodman; Rich's; Montaldo's; Frost Bros. To order at Balliet's; Neiman-Marcus. . . .

Beauty Note: The close-up, *opposite*—Andie . . . and some of the season's charming touches—the silvery black lace . . . the rhinestone heart and a slightly shimmered but still-soft makeup. . . . *Left*, from Revlon: Sea Opal Pink on lips; eyes defined with Black Diamond and Taupestar shadows. These six pages: hair, Sam McKnight; makeup, Leventé for Garren, NYC. Details, more stores, see next to last pages.

Eric Boman

the new state of jersey—a wow!

The impact of jersey at night, *this page,* beautifully, masterfully handled by Geoffrey Beene. The look: his long black wool jersey skirt, slim, slightly shaped, and an equally slim matching jersey top with rhinestone "jewel" buttons. About $1195. With his shiny black floor-length rain slicker, about $510. Turnout early September at Lord & Taylor; John Wanamaker; Cyreld, Brookline MA; Balliet's; Frost Bros.; Mary V's, Tyler TX. . . . More of the extraordinary range of jersey, *opposite:* Jackie Rogers' perfect black ribbed wool jersey jacket, hip-cropped and wrapped over pinstriped wool trousers. And in a coat season, a long, matching ribbed wool jersey balmacaan. Wool jersey fabric by Racine. Jacket and pants with a satin waistcoat (not shown here), all about $750. Coat, about $650. September at Jackie Rogers Boutique, NYC; Nan Duskin; Ultimo, Chicago; The Gazebo, Dallas; I. Magnin. To order at Balliet's. Details, more stores, see last pages.

Eric Boman

the new state of jersey—a wow!

When you're looking for a dress this season, chances are you'll find the best in jersey. And the one, here *left,* from Emanuel Ungaro, one of the few real dresses around for day—in an especially dark, deep navy blue wool—is a standout. In a shape with real dash—a little more scale at the shoulder, plunged at the neck, wrapped and held at the waist. About $975. September at Emanuel Ungaro Boutiques, NYC; Palm Beach and Bal Harbour; Houston; Rich's; Neiman-Marcus. The tartan plaid wool muffler and head scarf, also Ungaro. *Beauty Note:* The look of soft, muted earth colors, all Charles of the Ritz, combined in an unusually provocative way. The colors: Color-Perfect eyeshadows in Perfect Porcelain and Perfect Copper, Spiced Silk cheek color, lips lined with Sunrise Tawny, filled in with Natural Coffee. . . . And *right,* Oscar de la Renta's little black jersey chemise—one of three wonderful jersey dresses in his collection. This one, straight-falling and small, just skimming the body, in a seasonless black silk jersey with a little more weight, a little more body to it, buttoned up the front with oversized rhinestones. About $1150. Late Sept. at Elizabeth Arden Salons; Garfinckel's; Lillie Rubin-South & West; Jacobson's; Sakowitz; Gump's, San Francisco. Details, more stores, see last pages.

Eric Boman.

People are talking about... what's hot

■ The original screenplay, recalls Robert Benton, was titled *Two Brothers,* and was about two bootleggers in Texas during the Depression. In the final movie, they barely exist. Instead, *Places in the Heart* is the story of some other people—Edna, for instance, suddenly widowed, who has to work for the first time in her life to save her property and keep her children. It is about the black man who helps her, and the blind man who rents one of her rooms. It is also about Edna's sister, Margaret, who runs a beauty parlor, and Margaret's husband, Wayne, who loves his wife but also loves Viola, who with her husband happen to be Wayne and Margaret's best friends.

For those of us who love the shifting moods and faces of multiple-character dramas, Benton's movie should be sheer nonstop pleasure. It's a dream cast of movie and theater actors: Sally Field, who showed her down-home stuff in *Norma Rae,* plays Edna; John Malkovich, who went from the fast-talking Lee in Sam Shepard's *True West* to the sensitive, football-playing Biff in *Death of a Salesman,* is the blind man; Ed Harris *(The Right Stuff, Swing Shift)* plays the philandering Wayne; Lindsay Crouse, most recently in *Iceman,* is his wife; Amy Madigan (last seen in *Streets of Fire* and Harris' wife in real life) is the betraying Viola; and Danny Glover *(Iceman)* is the black man.

This is the movie Robert Benton was born to direct. He grew up in Waxahachie, Texas (and still prefers chicken-fried steak to any New York or French delicacy you can name), and filmed *Places in the Heart* on his home ground—a place he says he could go back to any time and after three months feel as though he had never left. "It just looks greener than it did. When I left, it was dry and dusty. Trees grow a lot in thirty years."

the texas movie

By Molly Haskell

Benton sometimes seems too warm, witty, civilized, and just plain normal to be a director, especially in this era of bottom-line obsession and infantile hijinks. He has shown a great skill with actors of all ages and temperaments (Art Carney and Lily Tomlin in *The Late Show,* Dustin Hoffman and Justin Henry in *Kramer vs. Kramer*) that is paired with an acute ear and eye for detail. In his dialogue, he not only captures the way people talk but what they're doing while they're talking, what they're listening to on the radio. His *Places* script is one of the few screenplays that radiate a feeling for a period based on memory rather than research. How did he get it all so right?

"I guess it's like being in analysis, you're so entrenched in a certain part of your life that it's as real as your present life. Also, I was just reaching fifty. I didn't want to be fifty so this was a refuge, a way of dealing with a lot of other things."

And what happened to the poor bootlegging brothers?

"There were more characters in the *(Continued on page 414)*

Texas-born director Robert Benton goes home again for his new movie, "Places in the Heart"—long simply referred to as "the Texas movie"—and takes a dream cast with him. From left to right, top row, Ed Harris, Amy Madigan, John Malkovich. Bottom: Lindsay Crouse, Sally Field, Danny Glover. So how did the power-packed crew get along? Beautifully, like mountain climbers roped together—dependent, yet daring.

Jim Varriale

Details, last pages

People are talking about...what's hot

michael douglas

■ The man has style, this Hollywood-via-Choate producer, summer swashbuckler, Michael Douglas. And, as one woman sighed after watching *Romancing the Stone*, "He certainly can, as they say, cha, cha, cha." He also can offer up a likably maniacal gleam in his eye; romping through *Romancing*'s jungle with Kathleen Turner, talking of "that wonderful revenge factor" in producing "unproduceable" movie hits. Lest one forget, this man brought out *Cuckoo's Nest* (after four years' work) . . . and today has a Fox executive-building office. By these backlot sets, it's easy to believe that New Hollywood and Old Hollywood somehow meet, swell, and subdivide in this Son of Kirk. Michael Douglas: Cleft Chin, II.

"II" does not imply just a reprise: like his father—beyond chin and clenched jaw—Douglas is an actor first. But times are different. "My father's done seventy movies; in his heyday, three a year. Now, an actor does a picture every eighteen months; Redford, every four years. It's ridiculous."

The answer, in true Yankee tradition, do it yourself. And Douglas films have all come with handmade parts for Douglas. Of the double-dutying, he says, "In acting, you're paid to be selfish, the blinders are on. Producing, you have to have 360-degree vision." For *Romancing*, that included mud slides, "problem" alligators, multiple stitches for cast and crew. "I don't know if producing affects my acting," Douglas says. "I know it makes acting less fun."

But *Romancing*'s script "had a wonderful virginal quality. After *China Syndrome*, I'd O.D.'d on grimness." (Future non-grim films: a Garry Trudeau screenplay, a John Carpenter sci-fi.) "The only way I find a project is if I fall in love. And like when you fall in love with a woman, you wake up at night thinking about it."

William Coupon

harems

REVIVE THE FANTASY: BATHING ODALISQUES, DUSKY SHEIKS—THE ALLURE OF THE ISLAMIC NEAR EAST AND NORTH AFRICA IN "THE ORIENTALISTS: DELACROIX TO MATISSE" (TO OCTOBER 28), NATIONAL GALLERY OF ART, WASHINGTON, DC. DETAIL, ABOVE, FROM GEROME'S "MOORISH BATH," CIRCA 1870

■ Until now, Jacqueline Bisset has been mainly associated with a wet T-shirt, Alexander Godunov, and an attraction to young boys in films like *Rich and Famous* and *Class*. Her reputation as an actress was eclipsed by her reputation as a beauty.

That's why *Under the Volcano* is such good news. In John Huston's take on the mythic Malcolm Lowry novel, Bisset is a powerful and silkily enigmatic presence. In the best role of her career, she's Yvonne, wife of the alcoholic British consul to Mexico (Albert Finney), a woman of serene sensuality and iron loyalty whose silences "are filled with questions and hope—everlasting hope," Bisset says. "With Yvonne, things had to be implied rather than spoken. I said to myself, this is not a time for showy acting but a question of letting the femininity of the character work by itself on screen without making it concise. It's *(Continued on page 415)*

Museum of Fine Arts, Boston

jacqueline **bisset**

A really retro arrangement: the lead singers from *Leader of the Pack*. Annie Golden, Ula Hedwig, Darlene Love

girl groups

■ Those of us who came of age in the innocent early 'sixties were obsessed by girl groups, because they orchestrated the initiation rites of girlhood. They gloried in frosted makeup, lacquered hairdos, sheaths and prom dresses with dyed-to-match high heels, body-binding pants with go-go or motorcycle boots. They had Personality. Most important, they had mastered all of the attitudes you could possibly need on a date, a dance floor, a city or suburban street corner. Synchronized gestures made you rhythmically hip; an endless supply of love songs gave you melodic vulnerability. Sex was an ongoing tease with no unpleasant after-effects, and if you lost the boy you still had your girl friends for psychic and stylistic backup.

It's fashionable now to praise the lure of surface in art—girl groups were nothing but. Emotions ran no deeper than a pouting mouth or snapping finger. Ambitions rarely exceeded a letter, a kiss, or a happy ending that would last through tomorrow. There was no question of being an outsider: soloist and group were always in complete accord by the song's end. And yet, since so much was at stake—standards and definitions of female behavior, romantic fantasies treated like practical *(Continued on page 415)*

Helmut Newton

Details, last pages

At NYC's Museum of Modern Art, William Rubin detects the uncanny affinities between primitive and modern works

BY BARBARA ROSE

When brilliant, energetic, aggressive art historian William Rubin took the job of director of the Department of Painting and Sculpture at NYC's Museum of Modern Art in 1973, he assumed the crucial role of curating the museum's permanent collection—a task that had occupied Alfred Barr's entire lifetime. Barr, MoMA's first and only director until his retirement in 1967, had codified the various "isms" of the European modern movements in a series of encyclopedic shows and catalogues, defining modernism for generations to come. Like Barr, Rubin has a definite conception of the mainstream of modern art. His imminent blockbuster exhibition, *"Primitivism" in Twentieth-Century Art: Affinity of the Tribal and the Modern,* brings modernism full circle: back to its origins, early in the century, in the discovery of tribal art and forward to the present involvement of contemporary artists with the issues of personal myth, shamanism, and deliberately "uncivilized" modes of expression. Daring, thought-provoking, and timely the show is sure *(Continued)*

the man from moma

"Tribal art was the most important non-Western influence on the history of twentieth-century art," says William Rubin, opposite. He holds that Paul Klee's "Mask of Fear" (1), a 1932 oil on burlap in the collection of The Museum of Modern Art, was influenced by a befeathered painted-wood figure of a Zuni war god (2), made in Arizona or New Mexico. The Zuni figure has been in Berlin's Museum für Völkerkunde since 1880, and Klee might have seen it there on a visit between 1906 and 1930.

Penn

(Continued) to cause lively controversy.

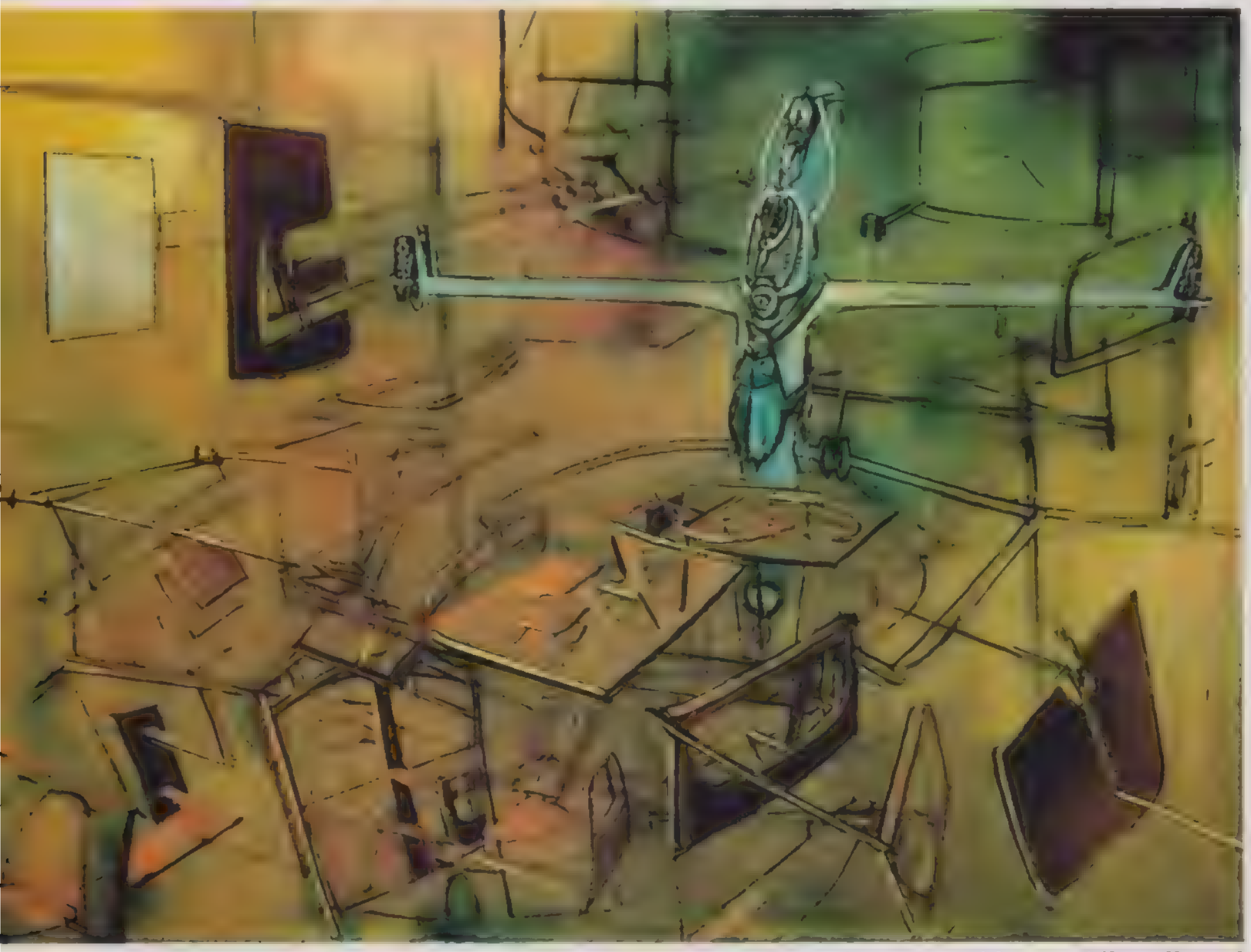
In this interview with Barbara Rose, Rubin speaks of MoMA's past, present, and potential future—whose direction he is certain to have a powerful hand in shaping. He talks of his decisions, his personal taste, and his conception of MoMA as the greatest repository for the art of this century in the world.

Barbara Rose: *How did your association with the Museum of Modern Art begin?*

William Rubin: Late in 1966, I was invited to curate an exhibition on Surrealism, which ended up as *Dada, Surrealism and their Heritage*. Some time before that exhibition opened, Alfred Barr called me into his office. He told me then that he felt very good about my "eye" and my art-historical writing, and that even though he didn't agree 100 percent with my choices among younger painters, he wanted me to take over the responsibility for the collection. In 1959, I had written an article called "Younger American Artists," published in *Art International,* and Alfred felt that the group I chose to discuss held up extremely well. I wrote about Jasper Johns, for example; he had only been showing for a year. I mentioned Frank Stella—it was before his first one-man show. I also wrote about Richard Stankiewicz, Robert Rauschenberg, Morris Louis, Kenneth Noland, Helen Frankenthaler, Ellsworth Kelly, Jack Youngerman, and Joan Mitchell as important up-and-coming artists. As I look back on that list, I feel proud of my choices. In any case, Alfred made me his choice for the job of curating the MoMA collection he had formed.

I had come to MoMA as a guest curator,

Rubin: "I could never have prepared the Primitivism show had I not begun to collect African art years ago and lived with it"



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Surrealist painter Matta avidly collected Oceanic art, similar to this wood Malanggan figure (4) from New Ireland, an island in the West Pacific. In his essay, Rubin points out parallels between such carvings and the elongated openwork anatomy of the figure in Matta's "A Grave Situation" (3), a 1946 oil.

(3) Promised gift to the Museum of Contemporary Art, Chicago, from the Mary and Earle Ludgin Collection; (4) Collection of Serge Brignoni, Bern; (5), (6) Private collection

6

Many art historians have noted parallels between Constantin Brancusi's reductivist sculptures and African art, but most believe that he never adapted specific forms from Negro sculpture. By contrast, Rubin asserts that the shape of the head and the elongated neck in Brancusi's "Madame L.R." (5), a 1914-18 work in carved wood, derive from Hongwe reliquary figures such as this wood, brass, and copper piece (6) from Gabon.

5

having spent sixteen very happy years as an art history professor at Sarah Lawrence College and in the graduate school of the City University of New York; I had just begun some teaching at New York University's Institute of Fine Arts. Though it meant sacrificing two life-tenure professorships, I could not refuse Alfred Barr's offer—although I had never envisioned working in a museum.

BR: *I'd like to talk a little about the notion of connoisseurship. Is connoisseurship of contemporary art really possible?*

WR: It's very difficult to choose well instantaneously, that is, as things happen. I grew up with the generation of artists I wrote about. As I said, I think my choices of that time hold up very well. I would like to believe I still can make comparable choices. But, whereas I felt very strongly about the generation of Pollock and Rothko, and about the color-field painters, and Minimalist, and certain Pop artists, my feelings simply aren't as intense about what went on beginning with conceptual art. Subsequently, I saw artists I liked much better, such as Susan Rothenberg and Alice Aycock. I think we *(Continued on page 361)*

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(Continued from page 359) bought one of the first museum pictures by Rothenberg. Since I haven't had as much passion for what has happened since conceptual art, I have been perfectly willing to focus my attention on the historical shows.

BR: *What has MoMA collected in recent art?*

WR: Our contemporary holdings have been largely invisible. We don't have the space to show new art in depth because this museum's collection covers one hundred years of art. Since the "outer edge" is, after all, covered widely by hundreds of galleries in this city, and by other museums—I can't quite see taking down the Picassos, Kandinskys, the Pollocks and the Johnses to show very new art in depth. Because we have the only synoptic, reasonably complete collection of modern art in the world, I think we have an obligation to make it visible—and to do so in a better way than we have in the past. Our new space permits us, for example, to show the early work of the Abstract Expressionists—of which we have great examples that have never previously been in our galleries. Also, many bequests have come to us in recent years from Nelson Rockefeller, James Thrall Soby, and others—great twentieth-century masterpieces that have never been shown as part of the collection.

The mature work of the Abstract Expressionists is now visible in some depth. Previously we showed two Rothkos; we are now showing five. Where we had two Newmans, we now have four. This is the first chance to see the "American Renaissance," as I like to think of it, in its full splendor on a permanent basis.

BR: *What are the earliest and latest objects in the new installation?*

WR: The first works will certainly be the Cézannes of the late 1880s and early 1890s, such as the "Bather." The last quarter of the space is devoted to the *(Continued on page 416)*

11

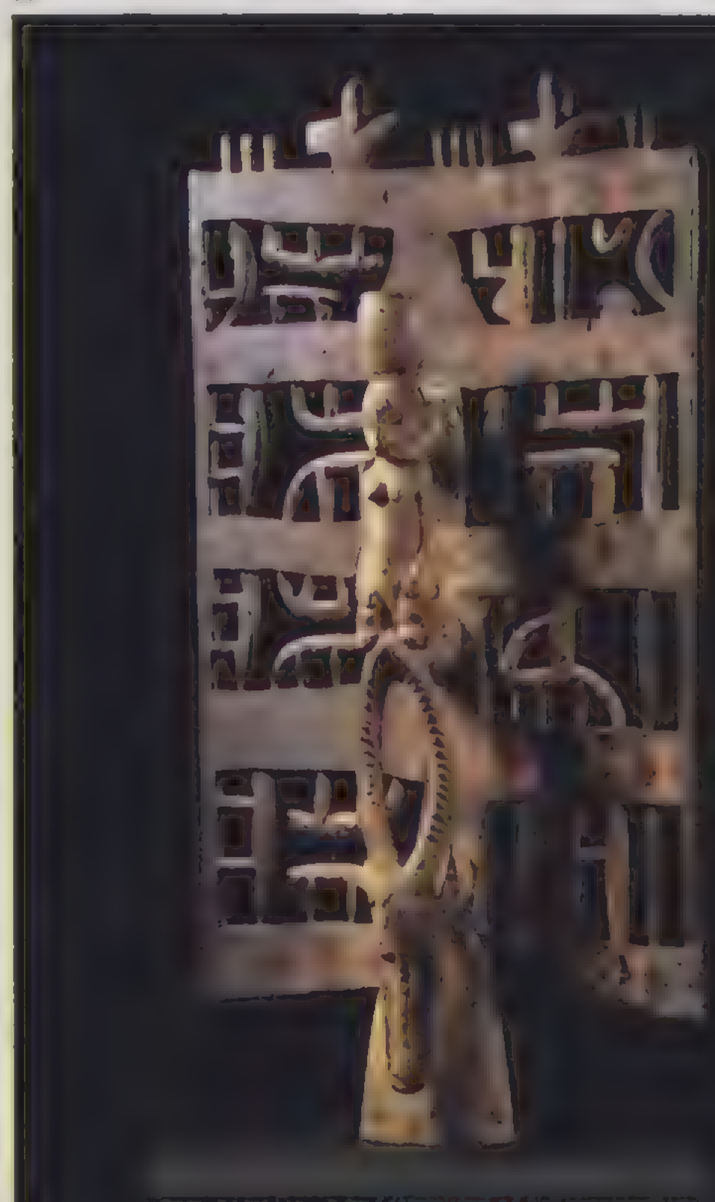
12

Picasso's "Bust of a Woman" (11), a 1931 bronze, was influenced by the wood-and-fiber Nimba mask (12), from Guinea in West Africa, owned by the artist. Picasso probably acquired the mask in Paris during the late 'twenties, and he held onto it all his life. According to Rubin, the "salient nose, and large prominent breasts would have certainly reminded Picasso" of his mistress of that era Marie-Thérèse Walter, also the model for "Girl before a Mirror" (8).

There is no direct influence between the Senufo wood headdress (13) from the Ivory Coast, and David Smith's "The Letter" (14), a 1950 welded bronze. One of Rubin's examples of an "affinity," each work is distinguished by its openwork, see-through structure.

Some art historians look for art objects to illustrate their ideas. I prefer to start with the object, and see where that leads me"

13



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Picasso's "Girl before a Mirror" (8), a 1932 oil, suggests a correspondence with a Kwakiutl mask (7) from British Columbia. Both have profiles that evoke a psychological duality. "Picasso could almost certainly never have seen a 'sliced' mask" such as this one, Rubin says, but it "points up the affinity of his poetic thought" to the myths that the tribal object illustrates. Rubin sees another, more macabre affinity between Emil Nolde's "Still Life of Masks, I" (9), and a human trophy head (10) from Brazil. Nolde may have seen the head on a visit to Berlin.

(8) The Museum of Modern Art, New York City; (9) Nelson-Atkins Museum of Art, Kansas City, Missouri; (7), (10), (13) Museum für Völkerkunde, Berlin (11), (12), Musée Picasso, Paris; (14) Munson-Williams-Proctor Institute, Utica, NY

EMINENT DOMAIN In Paris, a his

Karen Radkai

toric town house displays a new kind of grandeur

BY G.Y. DRYANSKY

Talleyrand once lived in this splendid historic town house on Paris's Left Bank. A little one-story "manor" in the Faubourg Saint-Germain, Paris's last ghetto of nobles, the house resembles a small château in the country. When Sophie and Manuel Canovas moved into the house in 1982, they brought with them their love of sunny, upbeat color. They also brought in fabrics and carpeting of Manuel's own design, as well as things they had collected—all of which reflect their frank vitality and urbanity.

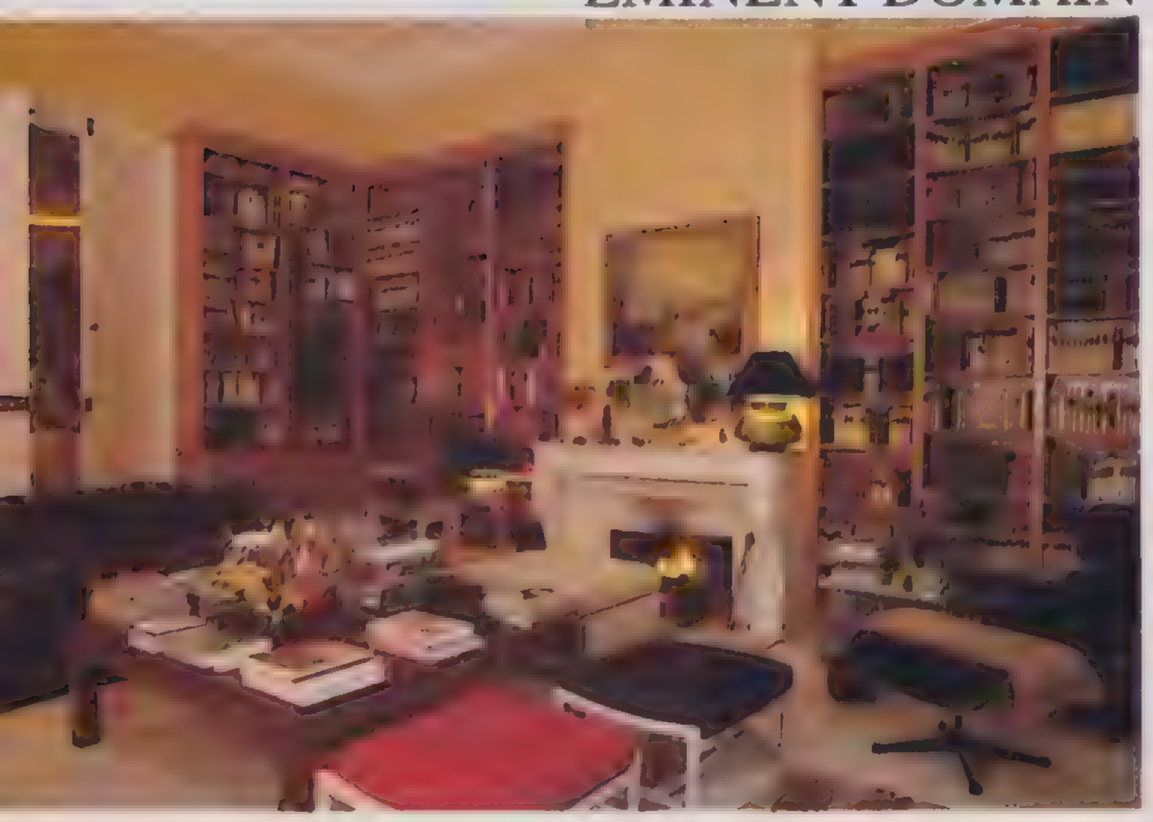
Manuel Canovas is the Paris-born son of a Spanish family with ancestors among the aristocracy of Austria and Scotland. His reputation as a fabrics designer took off, soon after he began his career, when Jacqueline Kennedy chose a Canovas design for Caroline's nursery in the White House. Today, he has a New York office and his designs are disseminated throughout the world.

Sophie Canovas has made a success of a "homewear" collection, consisting of nightdresses, kimonos, and bed slippers, as well as linens, throws, and accessories; she has boutiques at Saks Fifth Avenue in New York City, Los Angeles, and San Francisco, and two in Paris. Her background is *la bonne bourgeoisie* of the Sixteenth Arrondissement, but she likes to speak of her taste as "pro-American" because it is cheerful and unstudied.

The Canovas house is now hidden in a courtyard; but in the time of Talleyrand, the great diplomat who served under both Louis XVI and Napoleon, the garden continued right to the banks of the Seine. Now, the Rue de Lille is on the other side of the garden wall. Under the remaining tall chestnuts, two stone benches that Talleyrand might have sat on while *(Continued)*

Sophie Canovas, a French linens designer, exults in the spacious hall of her eighteenth-century Paris town house. Manuel Canovas, her husband and owner of a sumptuous fabric and wallpaper firm, enhanced the palatial impression by designing faux-marbre patterns for the walls. The seventeenth-century Spanish ancestral portraits are his.

EMINENT DOMAIN



In the library (above), books are shelved by country of origin, bound in colors derived from national flags. Below: Salon's trompe-l'oeil paneling provides a subtle backdrop for an extravagant Régence commode in bois de violette with ormolu mounts. Salon doors (right) open onto that Paris rarity—a private garden. Manuel Canovas designed virtually all the fabrics in the room, as well as the fanciful rug—"The idea was to make something very elegant with ribbons and knots." A sixteenth-century Japanese screen (opposite page, below) hangs over the library sofa.

(Continued) looking at the river have been saved.

The proportions and layout of the house are typically eighteenth century. After a small entrance, a rather square hall leads to four main rooms with a height to match their spaciousness.

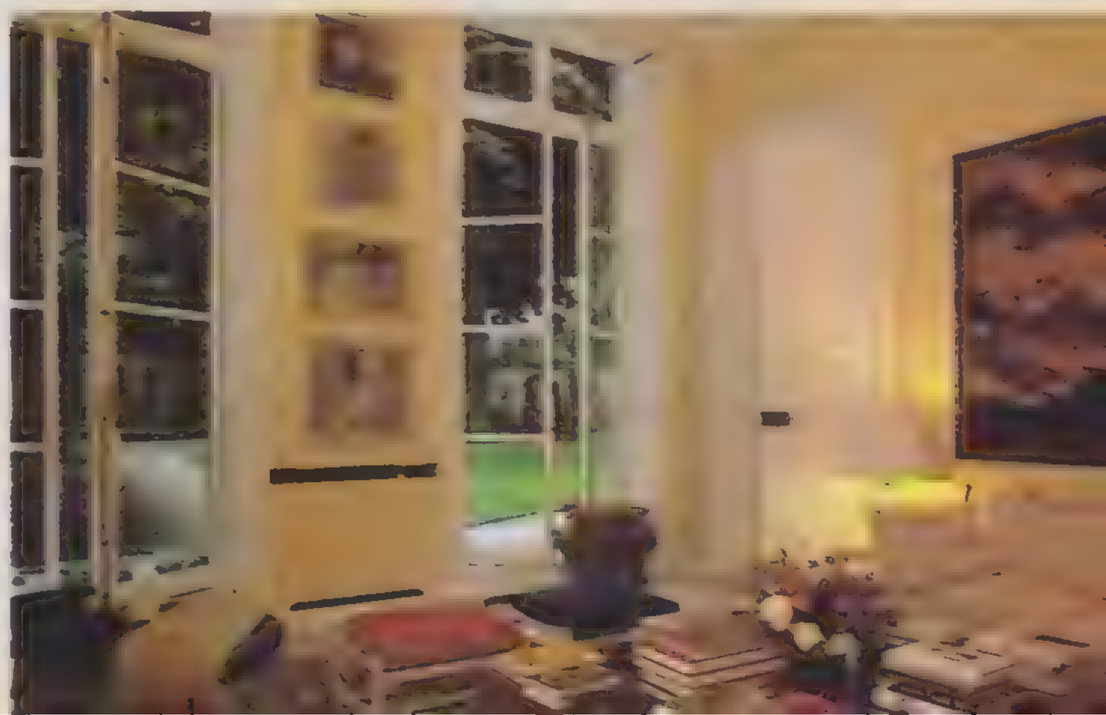
Beyond, there is a wing with children's bedrooms; and a kitchen with a dumbwaiter is in the basement. But the hall, salon, library, and main bedroom with its bathroom are the heart of the house; and they communicate easily with each other with good eighteenth-century logic. The hall still has some original plaster molding and terra-cotta panels of putti over the doors. The rest was an empty "historical structure" that the Canovases gave a new gust of life.

The colors stage the mood right away. For the floor of the salon and

library, Manuel Canovas designed two pastel-patterned carpets. For the salon, he created a bright new version of eighteenth-century French chintz. The walls of the salon are painted to simulate pale pine (an eighteenth-century touch it took a painter three months to accomplish).

"Manuel had the exact living room in his mind for years before we saw the place," Mme Canovas points out. He is a collector who has accumulated a great variety of things: rare books, sand from every beach he's visited, the good Régence chairs of the salon, pre-Columbian art, and more. He thinks of himself as more of a curiosity-lover—the kind of person whose interest in objects is like a writer's interest in characters—not so much in their number, sometimes not even in their quality, but always in their personality. *(Continued)*

Karen Radkai



EMINENT DOMAIN

(Continued) The hall is a composite curiosity of his own design. The imaginative *faux marbre*—each panel different—is trimmed in silver-painted wood. Seventeenth-century Spanish portraits and a still life are spaced among the panels. For furniture, there are only two low stools and a high-backed carved eighteenth-century German bench. Manuel Canovas calls the hall a "refrigerator," saying "I love a cold entrance, an austere beginning. It's an old Spanish heritage." He calls the other rooms "eclectic," but the eclecticism is paradoxically unifying as it unfolds and clarifies his style as a collector.

In the salon, three Thai hands sit on a Régence commode in front of a row of ancient Chinese monochrome vases. The arrange-

ment echoes two persistent themes in the house: the Orient and the eighteenth century. But the central curiosity in this room is a Diego Giacometti table with sculpted mice and frogs on the legs. In the library, full of rare books, an Eames chair sits beside an eighth-century Mexican rain god, not far from a Laotian rain drum and a sixteenth-century Japanese screen. The themes of the Orient and the eighteenth century become one in the dining room where the walls are paneled with Compagnie des Indes Chinese paper.

The longer one looks at the things in this house the more one becomes aware of a wealth of conceptual rapport. As Manuel Canovas maintains, "The affinity of everything is esthetic, not sentimental." ▽

From the garden, a gracefully arched entrance withs21French doors (opposite page, above) leads directly into the salon. Collections of antique European glass and Chinese and French ceramics (opposite page, below) line a mirrored dining-room wall. Mme Canovas designed the bedroom with its canopy bed (below), choosing an Indian-inspired Canovas print to cover nearly all the room. Above: She breakfasts with her children: Bélen, Lénore, and Alvaro.

Karen Radkai

The very original style of Tina Chow, *this page:* a witty blend of the old and the new, the extravagant and the simple . . . and the unexpected. Perfect example, *near right*—a great-looking man's raincoat—Saint Laurent's shiny-black trench, from the late '70s. . . .
Opposite: Another view of Tina Chow—sketched by Antonio, a close friend—with some of her favorite things: a soft velvet Fortuny beret with gold stenciling (circa 1920); bow-tied earrings (originally pins!) by Kenneth Jay Lane. . . .
Right, below: Home away from home—at Mr. Chow's in NYC. More favorites: her signature cashmere cardigan; the restaurant's hand-rolled jade noodles in a classic Peking sauce.

Arthur Elgort

A total individual who never forgets that humor is as essential as a good eye

By Joan Juliet Buck

Antonio

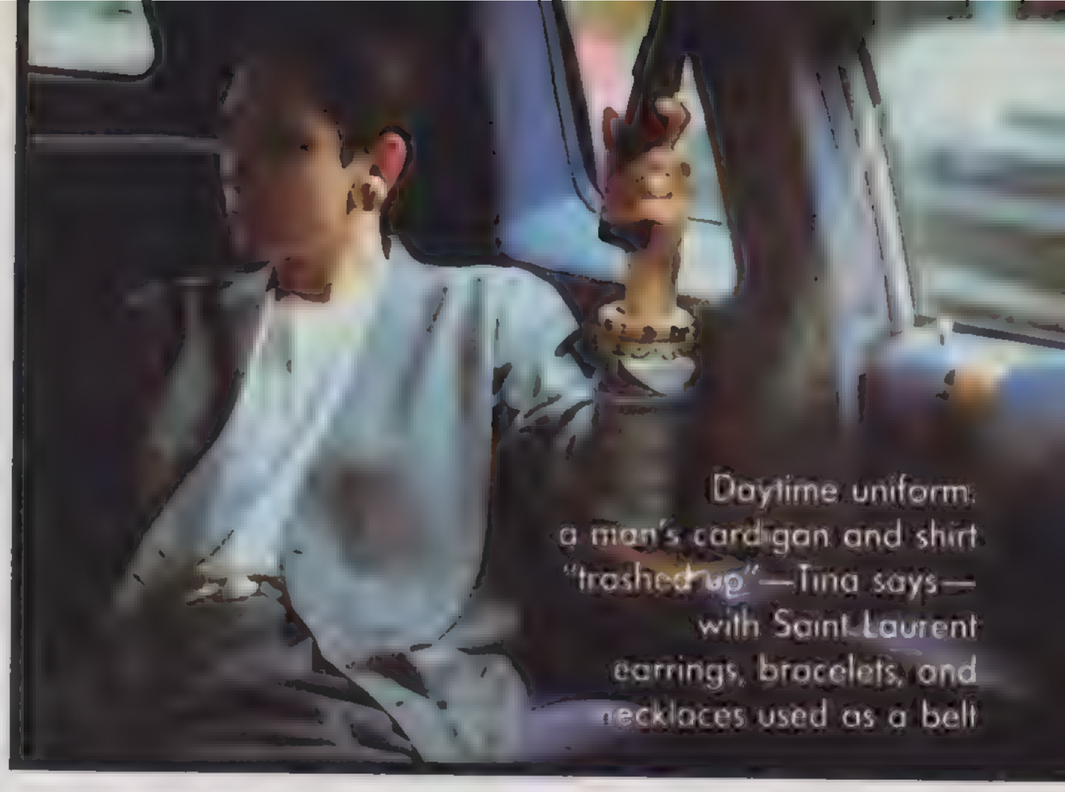
Tina Chow

the '80s style

Double take: against the best "trompe l'oeil" evening dress—by Karl Lagerfeld for Chanel—with its stitched necklaces, jeweled belts, a mix of Tina Chow's own jewelry

Portrait of Michael Chow by Larry Rivers, 1980, in the restaurant's "artist book"

Tina Chow wearing her own cheongsam—the classic Mandarin dress—photographed by Cecil Beaton for British Vogue, 1973



Daytime uniform: a man's cardigan and shirt "trashed up"—Tina says—with Saint Laurent earrings, bracelets, and necklaces used as a belt

the '80s style

True style is individuality writ large, and Tina Chow is a resounding example of personal style. Style itself is an intuition through which one accepts or discards what the outside world has to offer. The firmer one stands on one's own values and memories, the less one looks like other people, the more one looks like oneself. The image then begins to radiate, at which point others want to copy that which is the very essence of individuality.

The style of Tina Chow is the result of her upbringing, her ancestry, her marriage to a former artist acutely conscious of design, and her own discipline. Her choices are bound to an unusual amalgam of qualities, ones not normally associated with what you'd call fashionable women. They are respect for craft, for the past, for things in themselves, for the talent of others, and most of all, enormous generosity, tact, and diplomacy. Born in Cleveland of a Japanese mother and an American father, Tina, as a young girl with her parents and her sister Bonny, returned to Japan where she became a successful model. It was there that Zandra Rhodes introduced her to Michael Chow, the Chinese restaurateur (born in Shanghai but taken to England in 1952). He brought her back to London, where she disarmed the fashionable with her Dutch-boy haircut, her Japanese dignity, and her outgoing Ohio cheerfulness. She describes herself as a half-breed with a rueful humor that may carry memories of not being blond in Cleveland.

Tina Chow's talents are balance, harmony, taste, and wit; old-fashioned virtues as talents, and with them, an intrinsic part of her style, are practicality and thrift. What? Indeed. She goes at her own speed, says "paying attention to present fashion is just too . . . confusing," concentrates on what she feels is right. When the Chows moved to New York City with their children, China and Maximillian, five years ago, she took on the *(Continued on page 372)*

Arthur Elgort

Another Tina Chow collector's item: Schiaparelli's bugle-beaded dress, 1936

Antonio

Alberto Giacometti's angular yellow vase

In the Chows' living room, outstanding examples of their Art Deco collection: Jean Dunand vase on an Eileen Gray column, Ruhlmann lacquered chair. Helix stairs designed by Michael Chow

François Halard

Object of Tina's admiration: pure and strong ancient Peking architecture

At home, the attractive ease of an oversized cotton robe by Fernando Sanchez

Evening style: the luxury of Christian Dior's satin "opera coat" (1948). Personal twist: the crystal necklace found in a second-hand store; Miriam Haskell earrings

the '80s style

(Continued from page 370) building of the restaurant in full partnership with Michael. That time was all quick lunches at the Dover Deli, taking care of the children, overseeing the workmen who were transforming the former Unicorn into the splendid white marble Art Deco hall that it is. And once in a while, to please herself, she would buy one piece of papier-mâché Mexican fruit, to put in a plate in the mock-medieval kitchen of their apartment, a rather threatening fortress that had belonged to a man who collected books on satanism, which he stored in two story-high bookcases that jutted out of the living-room walls. The Chows found the occult theatricality of the apartment silly, which enabled them to live there without changing it for three years.

Once the restaurant was properly launched and running (and the London and Los Angeles branches, surveyed by the Chows at monthly intervals, in good shape), they moved out for a year so as to transform the gloomy fake Tudor rooms into one of the most refined spaces in New York.

There is a logic to the way things evolve in Tina Chow's life: gathering fashion-designer friends around her in London, she found that it was impossible to dress in the clothes of one without giving offense to all the others. Conscious of her visibility (she has to be in the restaurant at least part of every night, and people-watching is part of the sport), and considerate of the feelings of others, she began to dress in vintage couture and Fortunys acquired in the London salerooms. A way of avoiding the thorny question of favoritism, and also a sound way of investing in clothes that would soon be called museum quality. She wore a Fortuny to Loulou de la Falaise's wedding ball, and a blue bugle-beaded Schiaparelli to Paloma Picasso's. "It was easier to do that in Europe, because ten years ago people were less informed than they are now in New York. Here, they want to know all about Fortuny if I wear one, so I don't."

Upon first moving to New York, the heat and the hard work required flat shoes and T-shirts. She had a pair of Kenzo pants, droopy jodhpurs, that she felt good in, and had them copied in other materials. The jodhpurs, men's white T-shirts, sneakers or flat moccasins from Helene Arpels became what she wore every day, and with them, a long man's cardigan. Her hair, cut short at the Astor barbershop downtown (six dollars), worn slicked back with Tenax or Dippity Do, was a simple solution to lack of time, and has become so much part of her style that to slick back one's short hair has become to want to look like Tina Chow. Necessity is the mother of invention: two years ago she took *(Continued on page 413)*

Arthur Elgort

A find!—
her $3
earrings

Antonio

Richard
Smith's first
"painting
off
the wall,"
for
Mr. Chow,
L.A.—
a series of
black
and white
shapes
hanging
from
the ceiling

Tim Street-Porter

Classic Tina Chow: the straightforward
match of a Saint Laurent jacket,
simple T-shirt, with Kenzo-style jodhpurs

The "core of her collection": museum-worthy
Fortuny gowns, shoes designed for her
by Manolo Blahnik

Tina in one of the many Fortuny dresses
she no longer wears for evenings out
because "they are precious and should be
appreciated privately."

Manolo Blahnik's
"romantic" shoes with
antique marcasite
buckles

Francois Halard

From London,
from new young designers
who've generated fashion
excitement that's gone around
the world—new looks for fall—
with a spirited,
unconventional sense of style,
a roguish flamboyance,
that gives this season's fashion
"messages"
a unique twist...

LONDON ON THE UPBEAT

On these six pages, the London news: an eclectic mix of soft man-tailoring and boyish charm, a daring combination of clothes from men's and women's collections, in unusual colors, extraordinary textures. . . . Texture in wonderful oversized pieces cut like men's—from Culture Shock, a design team that's getting noticed on both sides of the Atlantic, *left*—a nubby raw-silk pants suit with an oversized cotton man's blouse, iridescent silk reversible trench coat lined in African batik cotton. Pants suit, about $675; blouse, about $230; coat, about $780. Mid-Sept. at Saks Fifth Avenue; Alan Bilzerian, Boston; Maxfield, Los Angeles; I. Magnin. . . . Man tailoring in an unexpected mix of sensuous fabrics, from Crolla, *right*—from the men's collection: an oversized velvet smoking jacket with shawl collar and cuffs in an unusual print, a handwoven shirt; from the women's collection: skinny trousers in an antique-tapestry print, silk tassel belt. Jacket, about $375 (Sept.); shirt, about $155; pants, about $150. Henri Bendel; Fred Segal, Los Angeles. *Beauty Note:* The sensuous colors in makeup, from Almay—Amethyst cheeks, Moonlight Mauve lips.These six pages, hair, Louis Alonzo for Nubest & Co; makeup, Leventé for Garren, NYC. Details, see last pages.

Andrea Blanch

The spirit of London:
menswear, "rugged wear,"
with a feminine turn—
provocative, bold, not
for timid fashion spirits!

LONDON: ON THE UPBEAT

From Katharine Hamnett, from her wonderful mix of ivory silk "rugged wear" that opened the show, *left*—the most delicate-to-the-touch padded silk blouson jacket with pull-on ruffled "tutu" skirt, oversized "Save the World" silk T-shirt—just one of many "message" logos—cotton ribbed tights, white silk "baby booties" and gloves. Jacket, about $260; T-shirt, about $72; tights, about $72. Jacket, shirt, and tights at Henri Bendel; Alan Bilzerian, Boston. Jacket and shirt at Maxfield, Los Angeles. . . . A sense of humor, of color, of plaid-on-plaid, of large over small—what Betty Jackson is known for, *right*. In this perfect example—a suit with a big, roomy wool jacket, matching "paper bag" pants with suspenders, man's wool shirt. And a terrific oversized wool steamer coat that really fits at the shoulder, falls to the calf. Everything, pulled together, focused, at the pronounced waist. Jacket, about $245; pants about $110; blouse, about $160; coat, about $415. Available mid-September. Turnout at Barneys. Coat at Filene's, Boston; Details, more stores, see next to last pages.

Andrea Blanch

What London is really about:
the most wonderful pieces—
a sensational sweater, a coat,
a shirt—each one,
terrific on its own, upbeat and
witty when assembled
into a "look"

LONDON: ON THE UPBEAT

Details last pages
Londonbranch

From Jean Muir, a designer who's always been "on top" in London since the 'sixties, from a sensational collection, *left*—a perfect-for-travel look—soft tailored, tapered pants in striped wool—trousers that appeared and reappeared in many fabrics—and the most comfortable cashmere striped crew-neck pullover. Pants, about $650; sweater, about $375. Henri Bendel; Dolly Kay Designs, Washington DC; Linda Dresner, Troy MI; Creeds, Toronto. . . . The hottest coats from one of London's hottest collections, Body Map—a most appealing "body wear" message placed under grand-scale outer layers. *Center*, two terrific, very light yet very warm coats of gutsy, fleecy wool almost exactly alike except the black one is from the men's collection—cut with more scale in the shoulder, armhole. Underneath—the slimmest knits. (All late August). Red coat, about $270, at Charivari, NYC; Jones, Beverly Hills. Black coat, about $270; Joseph Tricot, NYC; Fred Segal, Los Angeles. . . . From Timney and Fowler—who design fabrics for other designers, and for home furnishings—three special pieces from a special collection, *right*. A real man's cotton shirt, man's silk vest, man's silk pants—big and oversized, held with a terrific belt—everything in a finger-paint stripe. Shirt, about $115; vest, about $160; pants, about $240. September at Charivari, NYC.

The key to this season's accessory news: the mix—the contrast—of textures. *Left*, with deep-green velvet and crisp white linen—a new, bolder-scale, wider link bracelet brown/bronze metal with hand-carved serpentine stones. By Stephen Dweck. About $580. The ring, Barry Kieselstein-Cord. . . . As a point of contrast, two striking cuffs, *near right*, from M&J Savitt in sterling silver with chunky, oversized citrine stones—one, emerald cut; the other, a hexagon shape. Each, about $575. . . . Finishing touches, *center right*: clean, "tailored" link bracelets of faceted citrines—emerald cut and mixed in shape. From M&J Savitt. Emerald cut, about $1500; mixed, about $1200. . . . Hottest jewel this fall—the pin. *Far right*, three modern takes on the military-medal idea in brushed sterling silver with onyx. By Laurence de Vries. Pins, top, about $400; center, about $300; bottom, about $400. . . . *Beauty Note*: Speaking of accessories, makeup counts. What counts this fall: natural-looking, warmer colors. *Left*, Ralph Lauren's Spiced Maple on lips and nails; Ivy/Juniper/Moss on eyes—all new this fall.

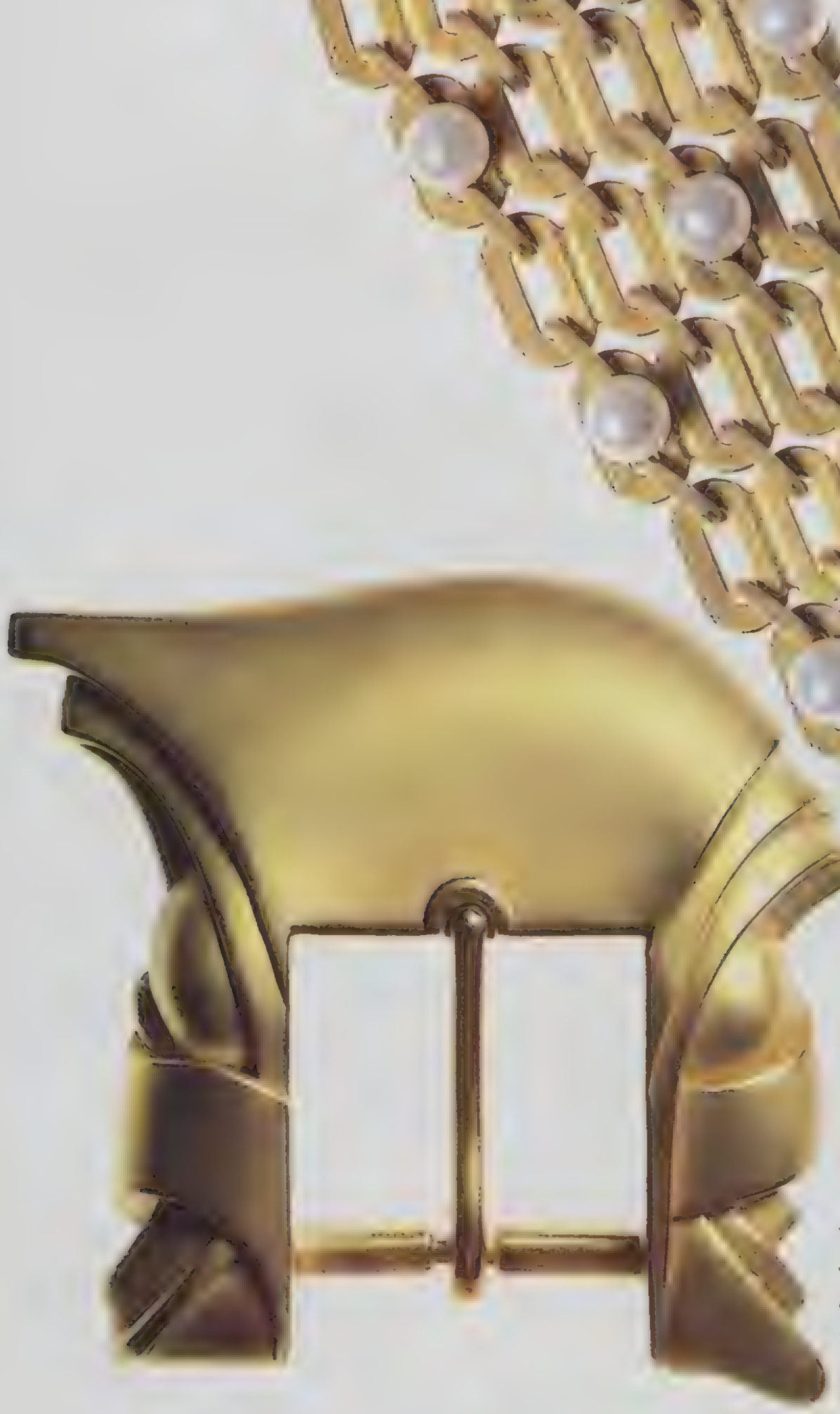
...STARTING HERE, NEW BIGGER-SCALE
ACCESSORIES, STRONG ENOUGH TO HOLD
THEIR OWN WITH FALL'S TEXTURE/PATTERN MIX...
PROVOCATIVE ENOUGH TO CAPTURE
YOUR ATTENTION ANYTIME...

impact!

These four pages:
hair, John Sahag;
makeup, François Nars;
manicure, Sheril Bailey
for Beauty Bookings.
For fashion details,
stores, see last pages.
Photo left, Andrea Blanch;
Photo, this page,
Randolf Graff.

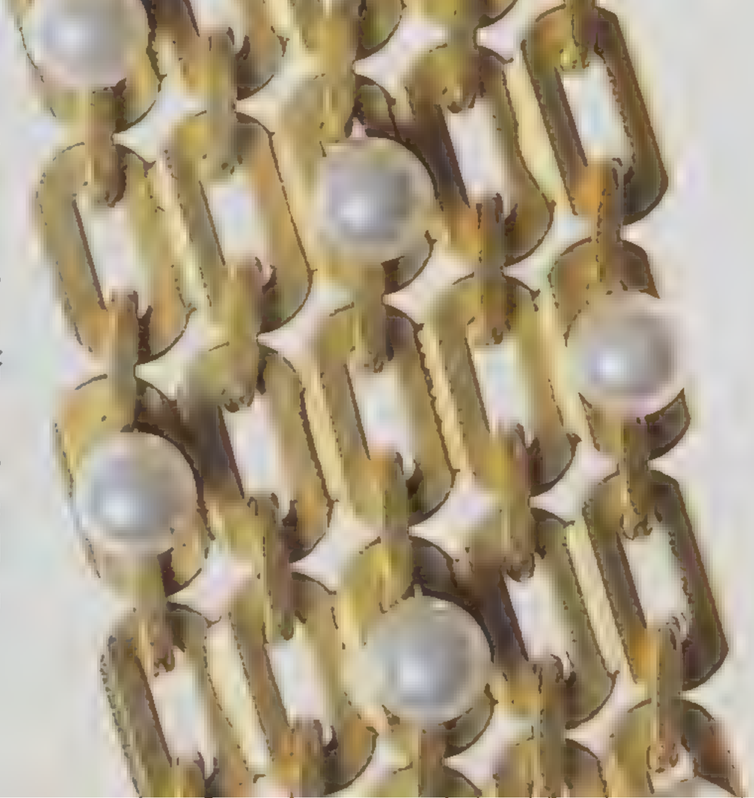
Prevalent shape this fall: the cross—classic-, Maltese-, and heraldic-shape crosses in a variety of textures and stones. *Near right,* a wonderful Chanel version in burnished gold with pearls and rhinestones. To wear as a pin, a pendant. About $300....Substantial addition, *opposite, near right:* the strong, graphic, square-link bracelet of brass by Robert Lee Morris. About $750.... *Far right,* the contrast of a wool plaid jacket, white silk shirt, and floral print wool/silk muffler. And the added ornamentation, added textures: a "hefty" necklace of burnished gold beads with ruby-colored stones, all centered by a big bow. By Jay Feinberg. About $195...

Beauty Note: Makeup colors that continue the season's prevailing warmer note. From Maybelline, Burnt Bronze lips; Cinnamon eyes; Soft Honey Amber blush. Details, stores, last pages this issue.



Randolf Graff

The return of "gold"—with different colorings, different finishes. Outstanding example, *left:* newest Barry Kieselstein-Cord buckle in vermeil—matte finished, bigger in scale...Another area of focus—the neckline. One way to give it impact, *center,* this wide link choker of burnished gold with pearls. Robin Kahn. About $210....



MORE OF THE NEWS.
MORE STONES AND
BEAUTIFUL NEW COLORS
OF GOLD—BURNISHED AND
MATTE... STRONG SHAPES.
NEW PROPORTIONS.

impact!

Andrea Blanch

UPDATE... HEALTH NE

Latest scientific gains in reproductive medicine: new techniques to aid your gynecologic fitness...

By Ellen Switzer

Within the past decade a quiet revolution has overtaken the fields of obstetrics and gynecology. And, unlike most of the changes in other medical specialties, this turn-about was not sparked by the providers of health care, the physicians, but *by the consumers:* the women patients. "Women have simply insisted that we take a serious second look at some of their special health concerns: menstrual pain, birth control, infertility, pelvic infections, complications of pregnancy, and childbirth and menopausal difficulties; and we are finally really addressing some of these problems in the research laboratory and in our offices," William J. Ledger, M.D., professor of obstetrics and gynecology at The New York Hospital-Cornell Medical Center, told more than three hundred and fifty participants at a unique symposium on developments in reproductive health. The meetings were held to mark the one-hundredth birthday of Dr. George N. Papanicolaou, who developed that now universally used "Pap smear" for the early detection of pre-cancerous and cancerous lesions of the cervix and uterus. Because of this test, we have seen a 70 percent decline in mortalities from uterine cancer in this country during the past forty years.

The history of the Pap smear itself seems to confirm Dr. Ledger's point that, over the years, women were considered second-class citizens when it came to spending the health dollars. Although it was recognized as a life-saving tool as early as 1928, it actually took *more than twenty years* before the Pap smear was widely used in this country. "I think that if we had discovered a test that could save so many lives in the population at large, or even just in men, we would not have taken so much time to make it generally available," Dr. Ledger said. But finally, in recent years, women have been coming closer to getting a fair shake from medicine. Developments in the field of their reproductive health, both in research and general practice, have been coming hard and fast. Old assumptions have been replaced by new hard knowledge, new treatments for old ailments have been found. Most importantly, women, because of their own insistence, are finally being seen as adult patients, worthy of respect as well as concern, rather than as grown-up children who need only a reassuring bedside manner and, all too frequently, a referral to a psychiatrist for their "imaginary" problems. Here are some of the most recent advances in reproductive medicine.

MENSTRUATION

In the not so distant past, women with premenstrual tensions and menstrual pain were usually told that what was bothering them was actually not in their pelvic region or their glands but in their heads. Psychiatric theories about the origins of menstrual troubles abounded, but they usually boiled down to the belief that the patient was "rejecting her femininity," or that her mother had told her horror stories about her monthly cycle and that she was, therefore, suffering from some kind of psychosomatic condition.

New facts about menstruation have emerged from two separate medical specialties: endocrinology and sports medicine. The endocrinologists proved that most menstrual cramps are caused by an excess of the hormone prostaglandin, which some women tend to excrete more freely just before their periods start. Empirically, physicians had known for a long time that aspirin is an excellent medication for menstrual pain, much more effective than the non-aspirin pain relievers that work well for headaches, muscle aches, and other types of discomfort. But medical science had not really tried to discover *why* aspirin seemed to have such a special effect on cramps. It now turns out that aspirin is a prostaglandin inhibitor, which the other analgesics are not. So, along with actually dulling the pain, the drug turns off some of the extra hormone supply, making periods much more comfortable.

Partly owing to the aspirin research, a whole new class of drugs specifically meant to shut off the excess flow of prostaglandin are now on the market; and women who formerly suffered from truly intractible pain often find complete relief with one of these new medications.

Research has also been able to dispel many other formerly widely held beliefs about menstrual discomfort. Not so long ago women were told, routinely, to refrain from exercise during painful periods. As a matter of fact, in some schools this still is accepted as a standard excuse to stay away from gym classes. But now we know, thanks to research in sports medicine, that exercise can actually help to relieve pain. Working out probably releases natural brain opiates, thus providing a built-in pain reliever.

On the other hand, we have learned that older, supposedly natural treatments for menstrual cramps are no help at all. For instance, getting into the so-called knee chest position (kneeling with one's head on the floor between one's legs) won't make us feel any better . . . it just looks silly. Neither will hot tea, or even chicken soup. Only dealing with the underlying cause, our hormonal balance, can provide real and lasting relief.

Most of us have known from personal experience that the days just before menstrual flow begins can be trying ones. Again, this phenomenon was regarded, until very recently, as basically a psychological problem. The tension, anxiety, and general discomfort, even the swelling of hands and feet and breasts were ascribed to deep-seated conflicts around the feminine role. Scientists now know that PMS (pre-menstrual syndrome), which afflicts some women severely, is a very real physical problem. It is true that daughters of mothers who suffer from PMS tend to have more difficulties than those whose mothers do not; but again, it's not mom's horror stories that cause this generational similarity. The chances are that hormonal patterns are genetic.

Research into the causes and potential cures for PMS are now being sought in the laboratory, rather than on the analyst's couch. Unfortunately, there is still no specific test for the condition. The doctor has to take the patient's word for her discomfort (and, increasingly, physicians are doing just that), but various types of treatment are

now under investigation. It has been found, for instance, that some women who suffered severely from PMS found relief when they started taking birth-control pills containing progesterone. Researchers speculate that PMS may indicate a progesterone deficiency state, and that once the hormonal balance is regulated, many of the symptoms may disappear.

At The New York Hospital-Cornell Medical Center, researchers working with an under-the-skin slow-release progesterone pellet for contraception have found that, serendipitously, the medication not only prevents pregnancy but also seems to alleviate, and often eliminate, PMS. This may be particularly important, since other researchers have suggested that a single large dose of progesterone, given once or twice a month, may be associated with cancer of the breast, uterus, or other organs. No such correlation has been found between cancer and a slow, steady, minimal flow of progesterone into the system directly, avoiding the need to metabolize it through the digestive tract and the liver.

Specialists in sports medicine have become concerned with a phenomenon long noted in women athletes and dancers, amenorrhea: the absence of menstruation. Apparently some of these very active women did not excrete enough estrogen to assure a normal menstrual cycle, possibly because continued hard exercise inhibited the hormone flow, or because they did not maintain enough body fat to assure its production. As more women began to work out regularly on a daily basis, and as extreme thinness became more fashionable, women other than those who exercised professionally found that menstruation ceased. Of course, the problem was sometimes solved simply by telling these women to gain a few pounds and to cut down on their physical activity a little; but, according to Mona M. Shangold, M.D., assistant professor of obstetrics and gynecology at the Cornell University Medical College and director of the Sports Gynecology Center at The New York Hospital and now at Georgetown University School of Medicine, many women who have adopted what they consider a healthful life style don't want to change. Also, many of them consider amenorrhea harmless. Recent research has noted that it is not.

"Such women can get symptoms similar to those experienced in menopause at a very early age," Dr. Shangold said. "The young gymnast or runner can, for instance, develop osteoporosis, a thinning of the bones, leading to fractures. This, of course, is particularly dangerous in an athlete." So women who don't want to, or for professional reasons cannot, exercise less and/or eat more are advised to take some of the same precautions as menopausal women: take extra calcium, use estrogen creams for vaginal dryness and in some cases, take a low-dose estrogen supplement. "We have also found that most women don't want to stop menstruation during their twenties and thirties, even if they describe the monthly flow as inconvenient," Dr. Shangold said. "Many of my patients with amenorrhea tell me, after their cycles become normal again, that they felt somewhat abnormal when they did not get their periods, and that they are relieved to feel 'like women' again."

CONTRACEPTION

Researchers today tend to believe that the earlier any mode of contraception intervenes in the process of fertilization, the fewer the undesirable side-effects that may be experienced. They are, therefore, concentrating much basic research on the second the egg and the sperm meet. Actually this search has been going on for a long time. Dr. Papanicolaou was looking at cervical smear slides to learn more about reproduction when he noticed the presence of those abnormal malignant or pre-malignant cells. But, meanwhile, scientists continue to attempt improvements in both chemical and mechanical barrier methods. For instance, the amount of estrogen in the birth-control pill has been lowered considerably since this medication first came on the market. Scientists associated many of the adverse side effects of the Pill with the estrogen content: high doses of this hormone have been associated with heart and arterial problems. The lower-dose pills seem to have overcome some of these dangers, and may actually protect against some forms of reproductive-tract cancer.

However, as estrogen content was lowered in the Pill, progestogens have often been increased. A controversial study in Los Angeles of 314 women, published in the British medical journal *The Lancet*, concluded that the risk of breast cancer for women who began using the high-progestogen pill before they were twenty-five years old was 1.7 times greater than for other women who had never used the Pill, after four years of use. The risk after six or more years was 4.9 percent higher. A study in Seattle, published in the *American Journal of Epidemiology*, indicated also that the risk of breast cancer was 2.2 percent greater in Pill users who had never been pregnant than in those who had been.

As a result, the Public Citizen's Health Research Group, founded by Ralph Nader, has urged the FDA to recommend use of pills with lower doses of progestogen. Some scientists feel that lowering the amount of these hormones as well as lowering the estrogen may produce a pill that is considerably less reliable than the ones currently on the market.

Last spring, a new "triphasic" Pill was marketed, providing varying progestin levels to reduce the chance of "breakthrough" bleeding, sometimes associated with low-dose Pills.

At The New York Hospital-Cornell Medical Center symposium, scientists reported on two *new* methods of contraception that may represent real breakthroughs. Brij B. Saxena, Ph.D., professor of endocrinology and biochemistry and director of the division of reproductive endocrinology at the Center, and Mukul Singh, M.D., a gynecologist, are collaborating on the development of an effective, reliable form of birth control, using no artificial means of any kind, plus evaluating a new implantable pellet that is made entirely of progesterone but contains only about one-sixth of the amount of the hormone found in the "mini pill." *(Continued on page 407)*

If women want progress in reproductive medicine to continue, they must make their wishes known to those who provide funding

The news on these four pages, a range of wonderfully lacy bras, bikinis, and teddies—part of the lacy feeling you see this season in everything from evening clothes to lingerie. Here, lingerie so white, so sheer, so transparent, it slips under fall's most tailored clothes to add a refreshing contrast to the season's subdued neutrals, acts as a charming "inner" layer. New, too, the attention to comfortable, flat seams that really "work" under the newest jerseys and knits... Very fetching, *left*, Christian Dior Intimates' wisp of a bra in the most delicate white netted lace

with [illegible] panties under sheer [illegible]-shaped front seam, and hip-cut lace-front panties that elongate the legs. All of Antron/Lycra lace. Bra, about $24; panties, about $10. Saks Fifth Avenue; Marshall Field's; Neiman-Marcus; Nordstrom, Seattle.... An unexpected delight—Grisina's bra, *right*, so light and lacy (Calais lace on tulle), so unstructured, you barely know it's there. **With a matching mini bikini. Bra, about $52; bikini, about $20. Saks Fifth Avenue; Sirotex Corset Corner, Coral Gables, FL. These four pages: hair, Garren for Garren, NYC; make-up, François Nars. Details, more stores, see last pages of this issue.**

Dominique Isserman

secret pleasures

secret pleasures

...and a bikini of Sunset Nylon with a lace top. Bra, about $15; bikini, about $8. Bloomingdale's; Kaufmann's; Robinson's, California....The barest essentials, *inset*, in Ronsard's sheer nylon tulle bra embroidered with a silver papyrus pattern and a matching string bikini. Bra, about $54; bikini, about $31. September at Bergdorf Goodman; Enchante, Chicago....Another essential—the curviest teddy, *right*, of the softest, most stretchable fabric that "works" anywhere, especially under body-close jerseys. It has a high-cut leg with lace inserts, underwires that lift and smooth. Olga's Fleur-de-Lace Collection "Shapesuit," about $34. Saks Fifth Avenue; Jordan Marsh, Boston; Lazarus, Columbus OH; Marshall Field's; Nordstrom, Seattle; Liberty House of Hawaii. Details, more stores, see next to last pages.

Dominique Isserman

Perfect jacket dressing: Pendleton's square-shouldered, to-the-hip wool wrap jacket—substantial as a short coat, over wool plaid pants. Jacket, about $190; pants, about $82.

Mats Gustavson

New coat classic: a cropped length, a glen plaid, a signature dimpled sleeve. By Perry Ellis Portfolio, of wool, about $320. With his classic charcoal wool trousers, about $120.

Pants dressing that turns into a very finished suit: Danny Noble's narrow-cropped plaid pants, about $116, and matching cropped jacket, about $120.

Fashion details, stores, last pages.

Michael Halsband

The difference for a coatdress: a wonderful tweedy pinstripe wool fabric "borrowed" from a man's suit. By Guy Laroche, about $490.

THE NEWS OF THE SEASON—

THE DIFFERENCES IN SCALE, IN PROPORTION,

IN FABRICATION—GIVING A WHOLE NEW

ATTRACTIVENESS TO THE CLOTHES

EVERY WOMAN COUNTS ON FOR DAY...

THE CLOTHES ON THESE FOUR PAGES

The new reliables

Coming on strong: jersey dressing— a skirt and sweater pulled together with stripes creating a key mix of patterns. Of wool, from Pierre Cardin Dresses, about $186.

In a year when camel's hair coats stand out: one of the best— Jaeger's perennial wool wrap classic, about $1020.

The new reliables

Fashion details, stores, last pages. These four pages, hair by Suga of Suga Salon, NYC; makeup by Margaret Avery

Mats Gustavson

Shocking: a pink trench coat; unmistakable: the lift it delivers! Alfred Sung's very thin, very lightweight silk taffeta raincoat, about $535.

Clean, uncomplicated pants dressing: Tannersport's black lamb's-wool cardigan, about $64, wool pants, about $98, and a lamb's-wool crew-neck sweater, about $44, to tuck in and belt.

Michael Halsband

VOGUE PATTERN #1321

VOGUE PATTERNS

More of the clothes to count on—clothes to make!—that incorporate the news of the season: here, suit dressing that's now based on new, longer jackets, squared-off at the shoulder . . . in the fabrics of the season: those with a menswear attitude, a tactile dimension, the kind of heft and tweedy check you see, *this page*, in Yves Saint Laurent's signature suit—a perfectly tailored jacket, a narrow to-the-knee skirt. Vogue Paris Original Yves Saint Laurent Pattern #1321. Wool and silk tweed from Kenneth Berman. . . . *Opposite page:* another symbol of the season—trousers, here with the easygoing luxury of cashmere, pulled together with a whipcord jacket—all the authority, the dash you expect from Claude Montana. Trousers, Vogue Pattern #1199. Amicale Fabrics cashmere. Jacket, Vogue Paris Original Claude Montana Pattern #2853. Worsted wool whipcord by Anglo Fabrics. Matsuda sweater. Hair, Sam McKnight; makeup, Margaret Avery. Sewing information, stores, last pages.

Jean Pagliuso

THE NEW RELIABLES

VOGUE PATTERN #1199

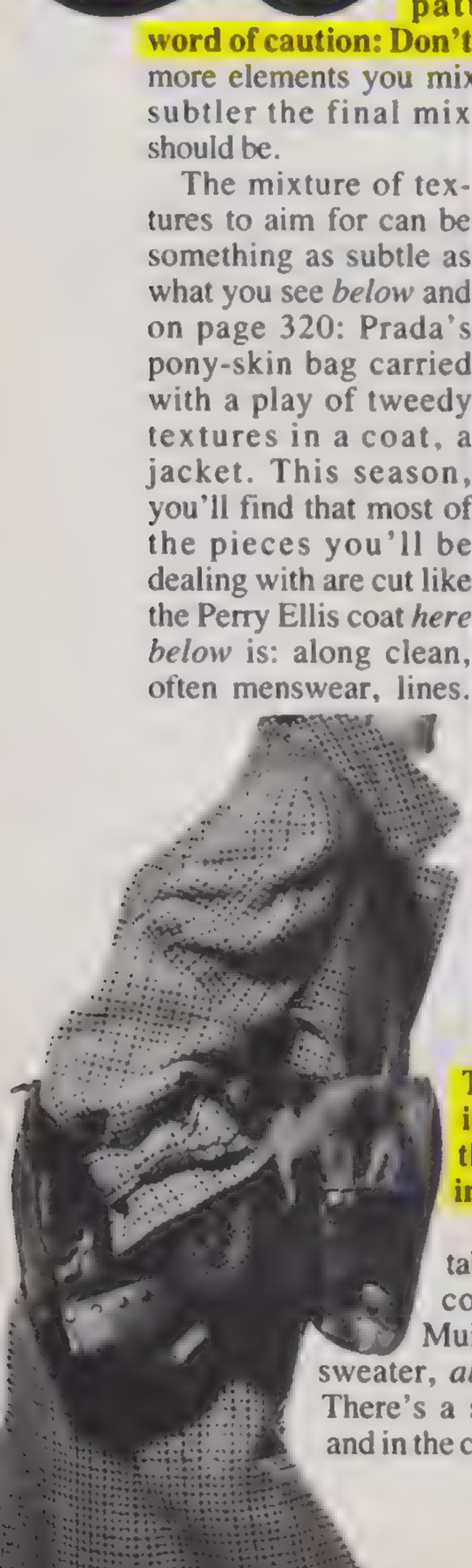
VOGUE'S Last Word

ON FASHION IN THIS ISSUE

What works and what doesn't: when you're mixing texture-on-texture, pattern-on-pattern. . .want a look that moves from day into evening. . .need a coat to cover every dressing possibility

A real richness of texture: it's what "turns" everything and turns up on everything—from coats to shoes to suits to bags—this fall. In this issue, you'll also find a wide display of checks, plaids, stripes, and paisleys. With this array to choose from, **possibilities for mixing texture upon texture, playing off pattern against pattern are endless. A word of caution: Don't keep ladling it on.** The more elements you mix, for the most part, the subtler the final mix should be.

The mixture of textures to aim for can be something as subtle as what you see *below* and on page 320: Prada's pony-skin bag carried with a play of tweedy textures in a coat, a jacket. This season, you'll find that most of the pieces you'll be dealing with are cut like the Perry Ellis coat *here below* is: along clean, often menswear, lines.



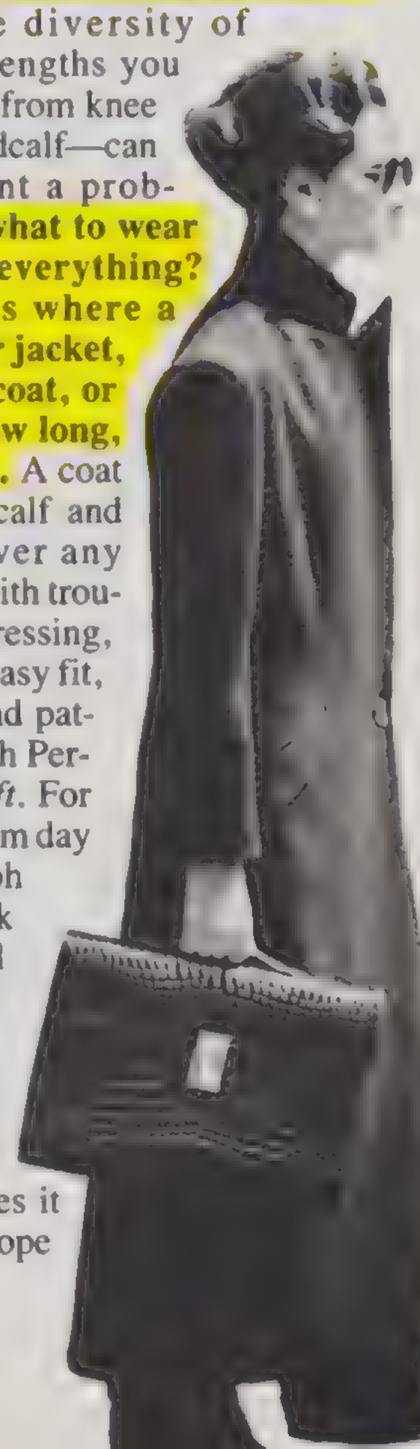
The texture, in its turn, is what gives many of these looks their softening, feminizing appeal.

Another key: try to establish some continuity in coloring—look at Jean Muir's cuffed trousers and sweater, *above* and on page 378. There's a similarity in the stripes and in the color scheme. The mix of pieces is clearly thought out. **You might use as your standard the way a man pulls off this kind of texture/pattern mix—with a pinstripe suit over an oxford stripe shirt with a foulard tie and pindot pocket scarf.**

Once the mix is established, it's time to accessorize—and to realize that all this pattern on pattern can become its own ornamentation. We discovered as we photographed these pages that **an outfit based on a mix of textures and patterns runs the risk very easily of becoming over-accessorized.** One or two extras are all that are needed. One to consider: a man's paisley muffler. We see it becoming one of the most useful accessories of the year: setting up the play of menswear textures, filling in some bare necklines. Another key accessory: faceted-stone jewelry. It's strong and adds a little light to the darkness of fall and winter clothes.

Also very much around—the other side of the coin: dressing that doesn't hinge on mixing texture and pattern, that's very, very pretty, that's not all-out evening dressing but more than normal day clothes. For evenings, it's a level of dressing many women need the most. It's what you see, *above, top to bottom,* in Perry Ellis' velvet jacket and draped skirt (also on page 317); Anne Klein's silk blouse and sarong skirt (page 319); and Bill Blass's suit of fur-trimmed leather (page 318)—three different options that can serve the same purpose, that you could reach for on those days you're heading from a business lunch to the theater, an important meeting to a dinner party, on a trip when you don't know what occasions might turn up. Something to look for in dressing this versatile, this attractive: a darkness of coloring that imparts immediate sophistication, impact, finish. To this you'll add a single, important accessory—a terrific belt buckle, one of those faceted-stone jewels. You'll want to finish it with dark, sheer stockings with or without pattern and pumps with some degree of a heel: **regardless of the length of the skirt, you'll find a look this dressed, this pretty, needs some sort of heeled shoe to look its best.**

The diversity of skirt lengths you find—from knee to midcalf—can present a problem: **what to wear over everything? That's where a longer jacket, a 7/8 coat, or the new long, long topcoats come in.** A coat that hits between midcalf and above-ankle can cover any length skirt and work with trousers, too. For casual dressing, look for a coat with an easy fit, a warmth of texture and pattern—what you get with Perry Ellis' topcoat, *far left*. For a coat that can move from day into evening—as Ralph Lauren's, *right*—look for a lean line, a careful fit, and a fabric that's not too bulky, not too overwhelming. You'll have the ingredients for dressing that does more and does it with ease: what we all hope to find. ▽



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"As a producer, I work to tight deadlines. That can mean some long, hectic days. I depend on Lightdays to help me stay just-showered fresh through the whole day. No matter how long I'm on the set.

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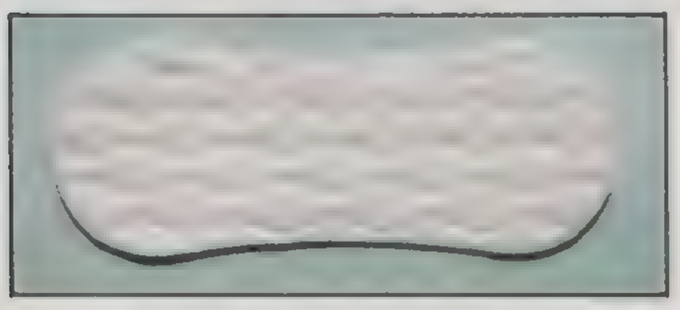
Carol Wheeler

The Comfort-Design™ PantiLiner.



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Just-showered freshness at a new low price. That's why producer Carol Wheeler chooses Kotex® Lightdays® PantiLiners.

Kotex® Lightdays® PantiLiners. Just-showered freshness at a new low price.

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HEALTH style

People who make you feel good . . . "déjà vu" explained . . . the positive side of depression . . . cosmetic surgery: real breakthroughs

SMOKING AND SKIN

More reason to quit: A new study now confirms what doctors have long suspected—that smoking "ages" your skin. "Not only does regular intake of nicotine often give skin an unhealthy-looking greyish cast and a less attractive texture and feel, but it literally diminishes skin's ability to heal itself," said Thomas D. Rees, M.D., clinical professor of surgery (plastic), NYU School of Medicine, and co-author of the study published in the Journal of Plastic and Reconstructive Surgery. In an examination of over eleven hundred face-lift patients, Dr. Rees and his colleagues found that heavy smokers were twelve times as likely to experience skin-healing problems soon after surgery than were non-smokers, probably owing primarily to nicotine's vasoconstrictive property, which slows down the flow of blood—and the body's healing agents—to the facial skin. What many plastic surgeons recommend: that patients stop smoking for several weeks before and after surgery, often just the "boost" many women need to give up smoking for good!

Smoking—like exposure to sun—is key not only to how skin ages but to how plastic surgery "lasts," too . .

Cosmetic Surgery: New Trends

More and more, women seek plastic surgery not to look younger but to look *better*, more alive, more alert. Surgeons—and their patients—stress that attractiveness is not so much a matter of an "ideal" nose or mouth but of features that are balanced. The latest advances in cosmetic surgery reflect not only refinements in surgical techniques but a new awareness, too, that a woman's expectations, her knowledge of what surgery can—and cannot—achieve are key to the "success" of any cosmetic procedure. Here, a look at three of the biggest areas of change . . .

Eye-lifts—the second most common cosmetic surgery procedure (first is breast augmentation) and often the most satisfying—are a case in point. "The eyes are our most expressive feature and often the first feature we see in our own faces when we look in a mirror. Yet, ironically, the thin skin of the eye area also makes this our most vulnerable feature, the one that often ages long before the rest of the face. In women with an inherited tendency to droopy lids or bags below the eyes, or who have had allergies that puff up the lids and stretch the skin, a tired-eyed look can begin as early as their thirties," said Steven Herman, M.D., instructor of plastic surgery, Albert Einstein College of Medicine, NYC.

"The results of an eye-lift are more subtle than dramatic," noted one forty-year-old woman who recently had the operation. "It didn't take twenty years off my looks, but it *did* give my face back the energy I feel inside!"

Like more and more facial cosmetic surgery, eye-lifts are now commonly done on an out-patient basis. If the surgery is to be done in an in-office facility, check that it has been approved by The American Association for the Accreditation of Ambulatory Plastic Surgery Facilities [23341 N. Milwaukee Ave., Half Day, Illinois 60069]. Advised Dr. Herman: "Seek out a surgeon who discusses the risk of any procedure along with its benefits. And remember that *all* surgery requires a few weeks' recovery time."

Fat suction, the once highly controversial method using a vacuum-like device to extract small amounts of fat from the body, was deemed safe and effective—when done by a qualified surgeon—in an official report to the American Society of Plastic and Reconstructive Surgeons. Its newest use: to "sculpt" away fat from the neck, usually in conjuction with a face-lift.

"Not only is the neck prone to sun-induced aging, but it can also lose its sculpted line when weight is gained. In the past, surgical removal of fat from this area was a lengthy process; suction lipectomy is quicker, usually results in less bleeding, and allows *(Continued on page 400)*

Hair, Christoson, Makeup, Arnello ARTHUR ELGORT

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Cosmetic Surgery (Continued from page 398)

surgeons to recreate a sharper, more angled throatline in properly selected patients," said Gerald H. Pitman, M.D., clinical assistant professor of plastic surgery, New York University School of Medicine.

What has *not* changed about suction lipectomy, stressed Dr. Pitman: "It still has the best results when used on the least amount of fat in near-normal-weight patients with elastic skin. It is *not* a substitute for diet or exercise, and complements rather than replaces other facial surgery—and it is not without risk. Like all cosmetic surgery, it does not stop the aging process but simply turns back the clock a little."

Bone-building: the new face "lift"

For some women, what robs their faces of energy and vitality is not wrinkles or sagging skin but a sunken look caused by actual shrinkage in the underlying bone structure. Just as osteoporosis can reduce bone density in the hips or legs, it may also cause a gradual decrease in facial bone volume. A small but growing number of plastic surgeons are using either bone grafts (taken from the ribs or, newer still, the outer skull) or new artificial bone materials to literally "rebuild" sunken cheek bones and weakened jaws.

This growing sub-specialty, known as maxillofacial surgery, or facial sculpting, combines "the science of reconstructive surgery with the esthetic aims of cosmetic operations," said Linton Whitaker, M.D., professor of plastic surgery at University of Pennsylvania School of Medicine. "It depends on the surgeon's art as well as his mastery of the specialized techniques."

This type of surgery has important implications, too, for operations that aim to correct congenital deformities, to restore the faces of accident victims, as well as for the over fifty thousand rhinoplasty—or "nose job"—patients seen each year. "In some cases, what makes a young woman's nose appear too big for her face is not so much its actual size as its lack of proportion with the angulation of the rest of her face," noted Arthur G. Ship, M.D., D.M.D., associate clinical professor of plastic surgery, Albert Einstein College of Medicine and president, American Society of Maxillofacial Surgeons. "By building up the jawbone, a skillful surgeon can help to rebalance the nose with the rest of the face. Conversely, there are also new procedures in which a surgeon can actually reduce the size of the jawbones and minimize a prominent chin."

Surgeons caution that this type of jaw-building or -reducing surgery is not for everyone. It requires both a highly skilled surgeon (often one trained in both dental and plastic surgery) and a patient willing to commit as long as six weeks to recovery, during much of which time the jaws may be wired shut.

Still, noted Dr. Ship, these are procedures that are in a state of near-constant improvement. And that are representative, too, of the shifting goals of cosmetic surgery, now aimed not so much at restoring "lost youth" but at giving a woman of any age a more healthful, vital look. —SHARI MILLER

DÉJÀ VU: REASON FOR WORRY?

Your first-ever evening in Paris: gazing out your window at the Louvre, you're gripped by a sudden, uncanny ripple of familiarity. Impossible as it may seem, you distinctly feel that you've experienced this exact moment and place before.

You've just had an encounter with a psychological phenomenon called *déjà vu* ("already seen"). Because this fleeting, elusive sensation seems so real, it can be disturbing; but don't be alarmed. *Déjà vu* experiences are very common. Owing to its spontaneous nature, however, *déjà vu* in many ways remains an enigma to modern medicine.

"Although *déjà vu* tends to occur when there's a shift from one level of awareness to another, it is difficult for experts to study because they can't predict when it's going to happen," notes Lewis A. Kirshner, M.D., assistant professor of psychiatry at Harvard Medical School. Although the traditional psychoanalytic perspective has been to view *déjà vu* as a device to control the intensity of our anxiety—a defense against an unconscious conflict—some experts disagree. Says Dr. Kirshner, "That's too general. If you look at anything, you'll find that it taps into some unconscious conflict because there is a principal of the mind to synthesize things. In any case, the whole issue of our sense of reality seems to be involved."

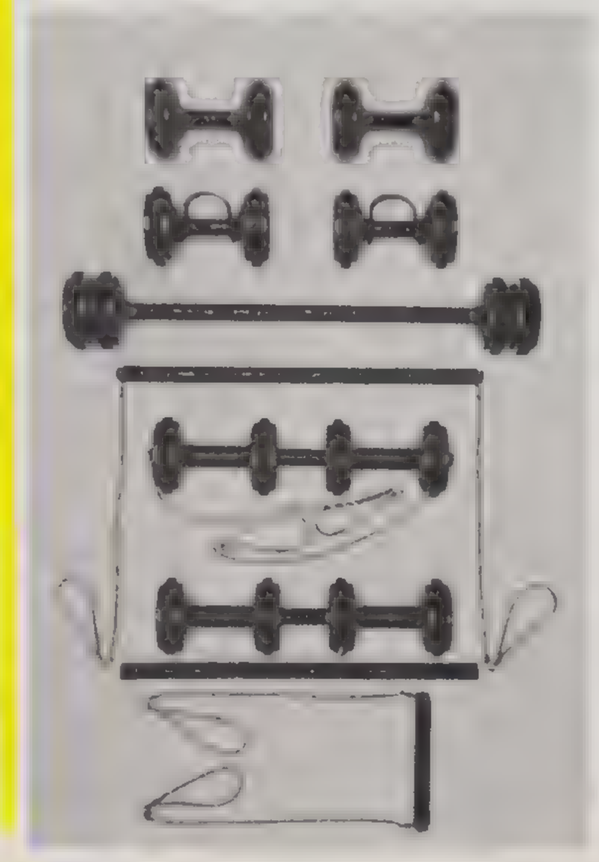
Neurophysiologically speaking, *déjà vu* may represent a temporary short circuit between left and right brain functioning. Some specialists speculate that it may involve a temporal displacement within the brain, so that what is perceived reaches conscious awareness at slightly different times. This "doubling effect" creates the impression that what is being experienced has been known before.

"Some people feel that during a *déjà vu* experience, special circumstances in the present trigger the memory of the unconscious, allowing early memories or impulses of emotional significance, normally inaccessible to our conscious attention, to break through," adds Frederic F. Flach, M.D., adjunct associate professor of psychiatry at The New York Hospital-Cornell Medical Center. "On the other end is the notion that there *is* something about the situation that is familiar . . ." Those metaphysically inclined relate *déjà vu* to Carl Jung's theory of the collective unconscious (the inheritance of the experience of all humankind), or to other mystical dimensions such as reincarnation.—DIANA M. ACETI

style

Great Sports Gear

Terrific new made-to-move sports bras and panties (like those above) combine lightweight "breathable" fabric, almost seamless construction, and brief cut—low underarms, high on the thighs—for a perfect fit under exercise clothes (Jogbra and Olga make them) . . . New hollow barbells travel light when empty, weigh-in from 3½ to 32 pounds when filled with water, sand, or lead pellets. The Kitgym, below, disassembles to tuck into its own gym bag, adds up to a portable total body workout (at The Sporting Woman, NYC).



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MORE THAN JUST PAIN RELIEF

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Depression: its positive side

Recognizing that depression is a normal reaction to change—even change for the better—makes it easier to deal with

BY AMI S. BRODOFF

Virtually every woman experiences episodes of depression during her life. In fact, if you were clairvoyant enough to perceive the inner lives of others, you'd realize that—at any given moment—about eight million Americans suffer from depression. Another depressing statistic? Not necessarily.

Although we often think of depression as a purely destructive emotion to be avoided at all costs and, if succumbed to, to be "snapped out of" as quickly as possible, it actually serves an adaptive function. Like pain, depression is a vital signal communicating to the brain that something is wrong and enabling mind and body to mobilize their innate healing resources.

To profit from depression, it's crucial to heed, rather than deny, its message, according to Helen A. De Rosis, M.D., associate clinical professor of psychiatry at New York University School of Medicine and author (with Victoria Pellegrino) of *The Book of Hope* (Bantam). "A depression alerts you that something about the way you're living your life is troubling you," she said. "However painful, it can, in fact, help you to understand yourself better."

Just as clinical analysis of pain enables the physician to diagnose disease and get on the trail to appropriate treatment, sleuthing the cause of your own depression is often the first step toward feeling better. You may be depressed by a pattern of unfulfilling relationships or disappointed in yourself for failing to live up to certain expectations, which may or may not be realistic, Dr. De Rosis pointed out. Depression may be the aftermath of something as objective as the loss of a loved one or as subjective as the loss of a dream or positive conception of yourself. Or, it may simply be the clue that you're at an impasse in your life and need to negotiate certain changes in order to grow.

One of depression's most useful functions is to temporarily subdue anxiety. This "novocaine reaction" would be destructive if it persisted; but, over the short term, it has a protective role. When a woman is very anxious, she whirls in a frenzy of unproductive activity that precludes thought, observes Dr. De Rosis: "Even though she doesn't realize it, depression could provide her with a quiet, transitional period for reviewing goals, values, and relationships, reevaluating strengths and limitations, and coming to terms with herself."

Far from being an illness, depression is the only *healthy* response to certain life situations, chief among them, loss, according to Frederic F. Flach, M.D., adjunct associate professor of psychiatry at The New York Hospital-Cornell Medical Center in New York City and author of *The Secret Strength of Depression* (Bantam). "Not only does depression afford an opportunity for insight, but 'falling apart' can speed the process of reordering one's life after a serious stress, such as the death of a spouse or parent, divorce, or loss of a job," Dr. Flach points out.

"One woman became acutely depressed following the death of her mother with whom she was especially close," explains Dr. Flach. "During this time, she reflected deeply about their relationship; the qualities she most loved and admired in her mother, as well as the ways her mother had disappointed her. Gradually, her sadness lifted and she remarked that she felt 'better put together' than she was before. By providing an outlet for strong feelings, her self-limiting depression actually prevented her from developing a more tenacious depression later on."

While it's easy to fathom why depression follows life crises, it seems paradoxical that it's such a common sequel to positive, normative changes like marriage, birth of a child, or promotion. In fact, a strong correlation exists between *any* major life change and the temporary development of depression. Why? Change entails loss. In marriage, one is giving up one's life as a single; birth of a first child is a couple's loss of their exclusive twosome; promotion involves relinquishing a secure, familiar position. "Every life transition involves some degree of giving up—of a person, position, or part of oneself," explains Dr. Flach. "Depression is the natural concomitant of letting go that enables a person to move successfully from one life stage to the next." Simply recognizing that depression is a normal reaction to change can make it easier to deal with, suggests Dr. Flach. But, unlike acute depression, which can foster self-knowledge and growth, chronic depression is almost always incapacitating. When symptoms of insomnia (or excessive sleeping), loss of appetite (or overeating), a decrease in sexual drive, loss of self-esteem, and a general feeling of boredom, hopelessness, and despair persist with no apparent cause, it's important to seek professional help.

Another way of seeing depression's positive side is to look at what happens when the emotion is stifled or denied: "When a person fails to respond to a major loss with depression, her emotional pain may later 'find expression' in severely compromising physical ailments," cautions Dr. Flach. "When the situation warrants it, simply letting go with an acute depression is the healthier response and actually accelerates healing."

When you become depressed, try not to berate yourself or feel pressure to rally immediately, advise both doctors. It's helpful to keep in mind that most depressions are self-limiting; recovery may occur gradually but when it does you're often not the same person you were. If you've been able to deal with the mood directly and meaningfully, you're apt to be stronger, more creative, and more resilient when the clouds clear.

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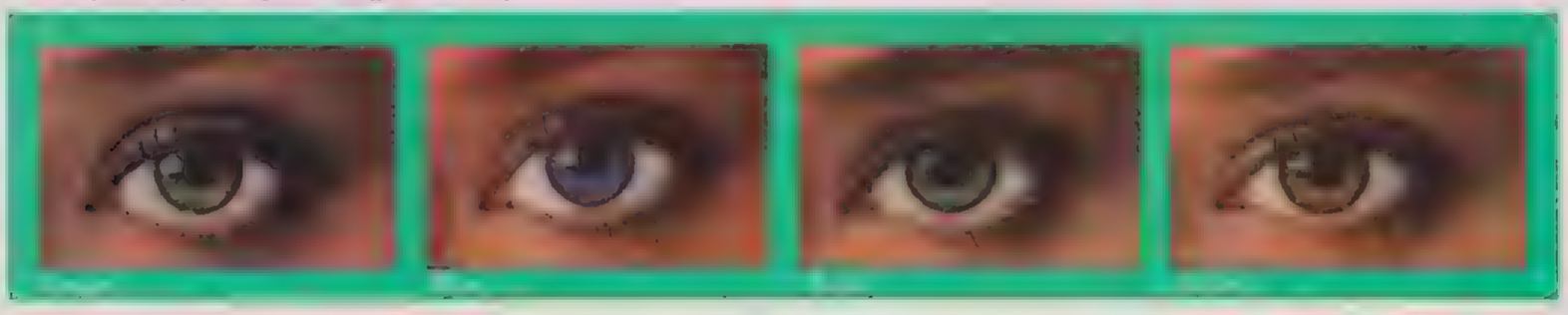

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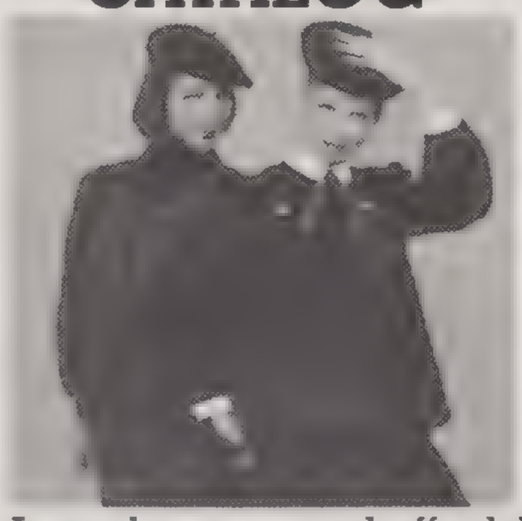

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Your Well-Being

By Barbara Lang Stern

People who help you to feel good about yourself are priceless. Their gift has to do with seeing and accepting you as you are, while at the same time believing in your potential. They offer that rare commodity: attention. They can honor and validate your deepest, often secret feelings about yourself. They encourage without driving you, or devaluing you if an effort fails. And through some subtle chemistry, they seem to evoke in you aspects of yourself that you like: humor, competence, honesty, generosity, courage.

"I almost married a man who was rich, handsome, successful—but highly judgmental," said a museum curator. "He said he loved me; but he also used to tell me that if I ever had a baby, I'd drop it! So of course I always was clumsy when I was with him. The best thing I ever did was to marry a man who made me believe in myself. He believed in me even more than I did, and he brought out the absolute best I had in me."

People who enable you to feel good about yourself often are helping you to fulfill some essentials of self-esteem. In *Women and Self-Esteem: Understanding and Improving the Way We Think and Feel About Ourselves* (Anchor Press/Doubleday), authors Linda Tschirhart Sanford, a psychotherapist, and Mary Ellen Donovan describe several such essentials. Ideally met in childhood, these needs can be and often are filled later on with the help of friends, colleagues, mentors, and others. The development of self-esteem is a lifetime process.

- **A sense of significance** As a child, you needed to feel you were important, valuable, that your needs and wishes and well-being mattered and could make a difference to those around you. "A child will be most certain of her own significance if she believes she is loved unconditionally . . . [even] in the face of her misbehavior. . . . Time and again, women in our self-esteem groups recalled being told outright that males are simply more important than girls." In adulthood, people who offer you affection and caring can nourish your sense of significance. You can become aware of how much you matter, the ways in which you make a difference in others' lives.

Associating with highly judgmental people who make you feel uncertain or bad about yourself is sometimes an unpleasant necessity; but, if you do this when you have other choices, it's likely that you've been taught to expect constant critical judgment from others—and this is how you've learned to feel toward yourself. "Human beings *need* consistency between how the world treats them and how they feel about themselves," says Linda Sanford. "If you feel you're not especially good, and someone gives you lots of compliments, that's disconcerting, even scary. It doesn't make sense. Unfortunately it's easier to manipulate the external world to achieve consistency than it is to change your inner beliefs. But it's worth infinitely more to find positive ways of seeing yourself and to seek others who will reinforce that view."

What other people can add to the way you see yourself

- **A sense of competence** means believing you can make things happen for yourself in the world; you can master your environment. "The biggest help to a child in . . . developing competence are adults who believe in her abilities before she has demonstrated or proven them. . . . The problem with expectations [of girls] is that parents often have far too few." In adulthood by associating with others who believe in and encourage you, and by improving your skills, you can develop your sense of competence.
- **Realism** "Whether she was taught to see herself in an unrealistically idealized way (as the most brilliant creature on earth) or an unrealistically negative way (as a big dummy), a woman will find it very hard to maintain self-esteem without the ability to see herself [and the world as she relates to it] in realistic terms." Friends who are clear-minded and down-to-earth can help you to test reality and see yourself more objectively.
- **A coherent set of ethics and values** guides children and connects them to beliefs and ideas much larger than themselves. As an adult, you can develop your own consistent and compassionate beliefs. Finding friends who share your ethics reinforces your values and affirms you, enhances your feelings of commitment and self-worth. ▽

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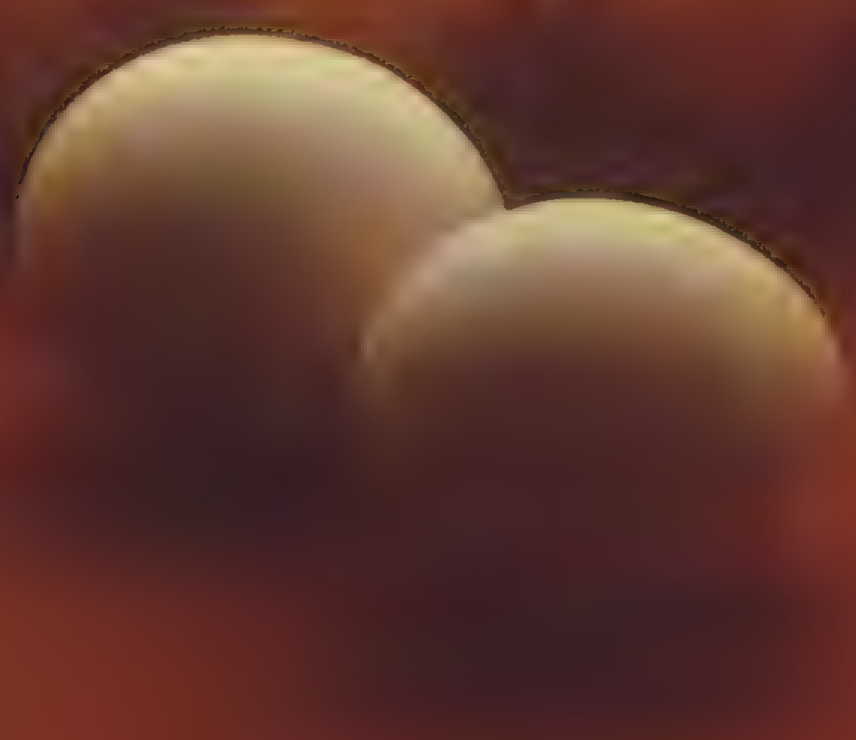

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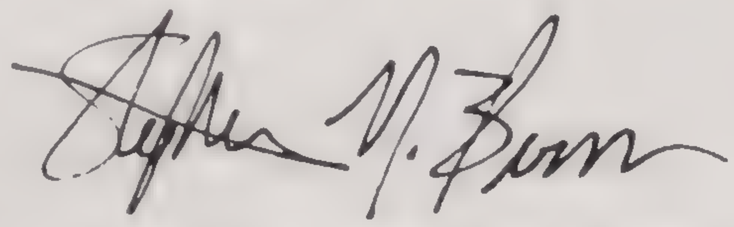

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(Continued from page 385)

The two researchers have developed a kit that can be used to determine exactly when ovulation takes place. It is a morning urine test that not only pinpoints the *hour* of ovulation, but even gives a thirty- to forty-hour warning, taking the large element of chance out of the rhythm method. The kit will consist of a test tube and eventually strips of litmus-like paper, which, when they come in contact with the woman's urine, will turn various shades of blue or yellow (the two researchers have not as yet decided which color they will be using in the final product). A light blue color means that the ovulation process has started. As the color deepens, ovulation time comes closer. At the color's deepest point, ovulation is taking place, or has just happened.

The kit is now awaiting final FDA approval, and may be on the market later this year. Women can use it easily themselves, and the exact color in the tube will tell them when to refrain from intercourse if they do not wish to become pregnant. It also, of course, has the reverse effect. Couples who have difficulty with conception can also use the test, and time intercourse accordingly . . . *i.e.*, just before and during ovulation.

The method has several obvious advantages. It is inexpensive, and since it requires no drugs or devices to prevent pregnancy, is entirely safe. It can also be used by women who for religious or other reasons don't wish to use either chemical or barrier methods for contraception. Once the kit is manufactured, it will probably be inexpensive; and Drs. Saxena and Singh feel that it will be very appropriate for use in the Third World, where population pressures are high and finances and skilled medical personnel scarce.

The second method, subcutaneous implantation of small white pellets containing slow-release progestins, may also resolve some previously puzzling problems. The pellets, about the size of a grain of rice, can be implanted under the skin with a trocar. The process is painless, easy, and fast; it can be done by a trained paraprofessional. The amount of progestins released is so small that, according to both scientists, the danger of cancer would be almost non-existent. Field trials on several hundred women in this country and abroad have indicated that there are no adverse side effects except occasional minor break-through bleeding. Even this can be eliminated by adjusting the dose. This method of contraception is currently under study by the FDA. Until now it has been used in research situations only. In the United States, insertion and follow-up will probably be done mainly by physicians. In the Third World, where there are fewer doctors, technicians may be trained to use this method.

For a woman who thinks that the time has come to share the responsibility for contraception with the man in her life, there is good news as well. After several years of dire warnings about the possible effects of *vasectomy* on male health (some animal studies had associated this procedure with various auto-immune conditions, arthritis, and even heart and arterial problems), researchers at the most recent meeting of the American Public Health Association reported that a large-scale *human* study of males with vasectomies showed *no increased risk to health* from the procedure. "We did not find any evidence to support the suggestion of adverse consequences," Frank Massey, Jr., M.D., of the University of California at Los Angeles, one of the four principal investigators, reported: 10,590 men with vasectomies were followed from one to forty-one years, with the bulk being thoroughly examined eight to ten years after the operation. A control group of non-vasectomized men was also examined to discover health differences. There are apparently no adverse effects. As a matter of fact, researchers found that deaths from heart disease were twice as common among men who had not had vasectomies as among men who had undergone this procedure. Since over ten million men have been sterilized since 1969, the National Institute of Child Health and Human Development, which sponsored the research, found the findings "highly reassuring."

PREGNANCY AND CHILDBIRTH

For almost a century physicians have been warning women not to postpone their first pregnancy into their middle and late thirties. Have your babies in your twenties, women were told. After the middle thirties, pregnancy might be difficult, and childbirth downright dangerous to the mother as well as the baby. "It turns out that we exaggerated the dangers," said Dr. Ledger. "We were basing our ominous statistics on a different kind of patient from the one we are seeing today. When even ten years ago we talked about a thirty-four-year-old first-time mother-to-be as an 'elderly gravida,' we were seeing women who, for a variety of reasons, were just not in very good physical shape. Many of these women had had several children, spaced closely together. They were often overworked, had never exercised, were overweight or otherwise had not paid much attention to nutrition. Now we are seeing healthy thirty-five-year-old women who have postponed having babies until they were well established in their careers. They have slender, well-exercised bodies, practice excellent nutrition, and are generally in glowing health. They don't seem to have any more problems with pregnancy and childbirth than women in their twenties. They usually are more than ready psychologically to have a child, and therefore make better parents."

Of course, there is still a slightly higher risk that these women in their late thirties might bear a Down's Syndrome baby, but the health of the fetus can now be established with complete certainty through better methods of amniocentesis. If abnormalities are found, the parents can decide whether or not the pregnancy should be continued. Physicians now also know that one abnormal pregnancy does not mean an *increased* risk for future pregnancies. Even if there has been a problem, the chances for a later healthy baby are just as good as they were the first time. So if a pregnancy is terminated, the couple can feel confident about trying again.

Dr. Ledger maintains that with proper medical care women who were formerly thought to be at very high risk for (Continued on page 408)

(Continued from page 407)

pregnancy, such as diabetics, can now look forward with more certainty to having a healthy baby. "We see very few situations these days that don't respond to good management during labor and delivery," he added.

The outlook for the new baby is also better than ever before, thanks to a field of medicine that did not even exist in most communities ten years ago: *neonatology*. The neonatologist, working along with the obstetrician and the pediatrician, is charged with the welfare of the infant before birth, during birth, and right after birth. With today's excellent techniques in fetal monitoring, and the ability to take care of any number of complications during and after birth, tiny infants who would have been stillborn only a few years ago or who would have died in the hours or days after birth are now being saved.

"We can keep infants weighing two pounds alive today," Dr. Ledger says. "Indeed, our ability to maintain even very small, sick infants has caused some real ethical problems. We don't have enough experience with those at-risk babies to know whether or not they will grow up to be reasonably healthy children and adults. In some instances, we are saving the infant's life without really knowing what the quality of that life is going to be. Only as these sick tiny babies grow older will we be able to tell how extreme prematurity or extreme low birth weight, for instance, have affected their eventual development.

"However, as more of these babies grow up, physicians and psychologists will probably develop patterns of care that will help the infants to overcome their initial developmental deficits."

INFERTILITY

Until the beginning of this century, infertility was invariably blamed on the female. In some cultures, "barren" women could be divorced by their husbands for no other cause than that they did not produce babies within a reasonable period of time. Now we know that the male can be the infertile partner. Semen as well as ova are being analyzed in infertility tests. Indeed, almost all physicians specializing in the field won't even look at just one partner . . . they insist on examining both.

We also know that there are some specific causes why couples don't seem to be able to have children: problems with ovulation, blocked Fallopian tubes, certain problems in cervical mucous in the female and/or production of little sperm or sperm of poor quality in the male. Often, when a cause was established, medical and, occasionally, surgical intervention could result in a successful pregnancy. But for many couples, even when the cause for their infertility was known, there was little help. And there are still many cases of infertility for which no direct cause can be discovered in either of the partners. So researchers are looking for as yet unknown causes for infertility as well as dealing with other causes that were long considered beyond help.

At Cornell, Attila Toth, M.D., has been taking a much closer look at sperm to try to discover why some men seem to be less capable than others of becoming fathers. He has found that many of these men seem to suffer from various kinds of symptomless, subclinical infections of the reproductive tracts. The microbes, attached to the sperm, enter the female reproductive system with the seminal fluid and seem to infect the cervical mucous. If the microbes are present in the fluid, the chances of pregnancy seem to be considerably lower than if they are not, Dr. Toth said. What's more, the infection-carrying sperm may cause a pelvic inflammation (often also symptomless) in the female partner. Such infections may change the nature of the cervical mucous so that fertilization cannot take place. They may even cause the kind of pelvic inflammatory disease that blocks Fallopian tubes.

"Often such a sexually transmitted disease as gonorrhea may appear to be cured with antibiotics," Dr. Toth said. "Indeed, all the routine tests show that the disease is no longer present. However, with more sophisticated tests, we can see that microbes are still there, and that they are being transmitted during intercourse."

He feels that women who know that they want to have children should ask their future husbands to undergo tests of seminal fluid to make sure that this kind of easily overlooked infection is not present. "If it is, additional therapy with antibiotics can usually cure it," Toth said. "On the other hand, if the male has infected the female, and her tubes are blocked, it is often difficult, if not impossible, for her to become pregnant. If I were a woman, I would want to know my partner's seminal fluid was free of any kind of infection and to establish whether or not he is capable of fathering children," he added.

New kit will determine exactly when ovulation takes place

Women with blocked tubes have, over the past decade, undergone surgery to repair the damage. However, they were always warned that the chances of overcoming the problem were not very good. It seems only yesterday that the term "*in vitro* fertilization" entered the medical vocabulary. After all, the first *in vitro* baby, Louise Brown, made the cover of *Time*, and produced headlines in newspapers throughout the world, only a few years ago. Now, according to Dr. Ledger and J. Michael Bedford, Ph.D., professor of reproductive biology at the Cornell University Medical College, techniques have improved so that by now there are several hundred babies alive today who started their lives in test tubes. Dr. Bedford estimates that there may be more than two hundred women pregnant through such means.

"The number will increase steadily over the years," he adds. "We now have seen enough *in vitro* babies to be reasonably sure that the technique itself does not produce birth defects and other abnormalities. This is something of which we could not be sure early on. Many animal experiments are equally reassuring."

There have also been some changes in method since Louise Brown was conceived. For one, physicians now fertilize and implant more ova (three rather than one) at the same time. The chances of at least one of those ova surviving and growing into a healthy baby have increased since these multiple implantations became routine. These new procedures can even result in multiple pregnancies—triplets or quadruplets. Another new technique, embryo transfer (ovum from donor) has resulted in successful births; and ova have been frozen and implanted later.

Some physicians and theologians seem to feel that fertilizing an extra number of ova and then discarding them if they are not needed presents an ethical problem. Dr. Bedford disagrees. "Nature discards fertilized ova before they reach the uterine cavity all the time," he says. "We estimate that as many as 50 percent of fertilizations, perhaps more, never result in a viable pregnancy. We are only doing in the test tube what nture does in the human body . . . all the time."

The New York Hospital-Cornell Medical Center does not as yet have an *in vitro* program, although research has been going on for more than five years. One will probably be established some time this year. "We wanted to be sure that we knew exactly what we were doing before we began," Dr. Bedford says. "Now I think we are ready." Both he and Dr. Ledger expect that, within the next decade, several thousand human lives will be started outside the body.

MENOPAUSE

Some of the adverse effects of menopause on both the psychological and physical well-being of women have been vastly exaggerated by popular myth, according to Dr. Shangold. "Often some of the more severe emotional difficulties, such as depression, extreme irritability, and irrational behavior may be self-fulfilling prophesies. The woman has been told often enough that she will feel awful and act strangely, so she does."

Some of the *physical* effects, such as dry vagina, hot flashes and, occasionally, osteoporosis (thinningof the bones) can be treated or even prevented.

Estrogen has been given for menopausal problems for at least two decades. For a while, it was overused . . . and women were given all kinds of promises that the medication would keep them looking and feeling as if they were still thirty. Not only did the "eternal youth" premise not hold, an uninterrupted flow of estrogen has been associated with uterine cancer and, by some researchers, with breast cancer.

Today, physicians are giving oral estrogen only if there are physical symptoms (such as very severe and frequent hot flashes) that warrant the medication. And progesterone is given, along with estrogen, to mitigate the cancer dangers. Vaginal dryness can be eliminated by the topical use of estrogen creams.

The best preventive for osteoporosis is adequate *calcium* intake throughout adulthood, during, and especially after menopause. "An adult woman needs 1000 grams of calcium per day, and a menopausal one at least 1500," Dr. Shangold advised. "That's a lot of calcium to get out of your daily diet, since the best source is dairy food," she said. "Many women cannot take so many milk products because they react adversely

to the high quantity of lactose they contain. Others just gain too much weight. So I often recommend a calcium supplement. Women are always told they need extra iron; they may need extra calcium even more."

A regular program of exercise, started early in life, and continued through the middle and later years, also tends to prevent brittle bones.

Menopausal irritability may be caused by lack of sleep. "Many women have hot flashes throughout the night. They wake up and have trouble dropping off to sleep again," Dr. Shangold said. In such cases, relaxation techniques, a glass of warm milk, or soothing music may be helpful. If that does not work, the woman may want to consider estrogen therapy, if there are no medical counter-indications (such as a genetic predisposition to breast cancer). "It is important to realize that hot flashes eventually disappear on their own," Dr. Shangold said. "Of course, that doesn't help much if you are waking up every hour on the hour . . . but at least it is some reassurance, especially for those women who should not take therapeutic estrogen."

OTHER GOOD NEWS

Hysterectomies have always been high on the list of unnecessary surgery performed in the United States. Even women in the child-bearing years often had their uteri removed because of a number of large myoma (fibroid tumors) in the uterus. These tumors are benign, but can cause excessive menstrual bleeding and cramps, as well as miscarriage, when the fertilized ovum does not have space to grow in the uterus because of the presence of these tumors.

Now physicians who operate on the uterus remove just the myoma, allowing a woman to carry a pregnancy to term and bear a healthy baby. "In the last three years, I have removed twenty-six to twenty-eight large fibroids from a uterus. We used to worry that the scar tissue would not hold during the latter stages of a pregnancy, but we have found that this fear was unfounded," Dr. Ledger said. "Most of the patients who had the myomectomy (surgical removal of fibroids) have conceived, and have had their babies at term."

Also there are new drugs that restrict the flow of the estrogen on which these tumors feed. So women who either do not wish to become pregnant or who are past their childbearing years can opt for this medication instead of surgery. Physicians have also learned that many fibroids shrink naturally once menopause starts, since the amount of circulating estrogen decreases at that time. So in many instances patients are now advised simply to let nature take its course. "I would be willing to bet that in the next decade we will be doing very few hysterectomies except for cancer," Dr. Ledger said.

AND SOME BAD NEWS

The largest shadow falling on the prospects of better health care for women is not scientific but *financial*. "Women are finally getting their fair share of the health dollar, both in terms of research and treatment," Dr. Ledger said. "But the *total* health dollar is shrinking. There is simply less money around . . . especially for research. So at a time when women are beginning to catch up, they may be short-changed again. But just as they have forced physicians to pay attention to their need as *consumers*, they must now make legislators pay attention to them as *voters*. If women want progress in reproductive medicine to continue at its present pace, they must make their wishes known to those who provide funding for health care and research. They must insist, by writing to legislators, health agencies, and to other sources of research and treatment money, that they will never again become the second-class citizens of medical science." ▽

"A BETTER WAY"

(Continued from page 330)

for the radial artery, and this isn't hard to learn.

Although listening to your body puts you in command of yourself, stopping when something alerts you that all is not well will not endear you to the exercise enthusiasts. They will urge you on, tell you that you can do more and exhort you to "go for it!" When you persist in slowing down or stopping, you'll earn not their praise for your good judgment but their disdain for your cautiousness.

This isn't easy to bear up under, but just remember that exercisers often urge on others because of ignorance. They don't know the difference between fitness and health; you do. Spectators gratuitously urge you on for the vicarious thrill of somebody else achieving a difficult goal. And those to whom exercise is business encourage you because it's money in their pocket.

The pressures to conform to organized exercise programs, especially those supported within a corporation, can be unusually intense. When a company spends money for equipment and pays a hefty salary to a specialist, those who choose to stand aloof may find themselves standing "out" in other areas as well.

Yet once you assume control of yourself, know your own body to be the best guide to your own level of activity and no longer allow others to set your pace and goals, you may find that the whole gung-ho atmosphere of organized exercise programs no longer appeals to you.

EXERCISE YOUR WAY

The ideal exercise should be a rhythmic and repetitive activity. It should use the large muscle groups of the body, especially of the hip and pelvic areas, in smooth and continuous motion. It should be simple to do and require no special training or equipment. It ought to be inherently easy to pace, one that can be done quickly or slowly, for longer or shorter distances and times, and at your own convenience. Ideally you should be able to do it almost anywhere, and alone or in company. It should be pleasant, and it must be safe. And if it costs nothing, all the better.

Swimming almost meets these criteria, but swimming is a special skill; many people aren't good enough at it to get any benefits, and it often isn't convenient.

Calisthenics and aerobic dancing have the advantage that they can be done at home at any time. Calisthenics, however, usually fall short of having a training effect. There will be some gains in strength and limberness but the usual start-and-stop motion of calisthenics is not continuous enough to improve aerobic fitness. Aerobic dancing calls for continuous rhythmic motion, and therefore can increase fitness.

Both these forms of exercise appeal to some because there are "exercise along" programs on television and tape cassettes that direct the movements and set the pace. That's another problem. The speed and vigor urged upon viewers or listeners can subject them to much the same risks that running would. If you'd like to get the fitness benefits of aerobic dancing, use instruction for learning the motions, but dance to your own music—slower! Turn off the music before you feel tired; don't wait until some arbitrary length of time has passed.

Bicycling, too, is an excellent exercise, but by the time many people are in their forties or fifties their knees are somewhat arthritic from normal wear over the years. The additional stress from bicycling can damage the joint further and can make what might have been occasional discomfort into a real medical problem. Bicycling is probably a better way mainly for young people.

The accident statistics for bikers out on the streets and roads are also discouraging. For that reason, some prefer exercise bicycles. I suggest starting by setting the machine to no pedaling resistance at all, pedaling slowly at first and increasing the time from perhaps only a minute to about 15 or 20 minutes. Then the speed can be increased, giving you the satisfaction of watching more miles registered per session. When you're comfortable with 15 minutes or so of fairly rapid pedaling, you can gradually make the work harder by increasing the resistance.

The ideal exercise in virtually every respect is walking. Walking, like swimming, uses the correct large muscles for conditioning; and if you swing your arms freely and naturally, you get additional benefits. Your pace is obviously easily varied, and you can adjust it instantaneously.

The trouble with walking is it's so easy. It's so natural that it doesn't seem like exercise, and it's hard therefore to envision it as beneficial. But, done regularly and at a good pace, walking results in conditioning so that the body responds to reasonable physical demands with ease, without excessive heart rate or blood pressure responses, and without unusual fatigue.

The amount of walking and the speed you need depend on what your goal is. You may wish only to eliminate the very small risk of a truly sedentary existence. Sedentary refers to a life style virtually devoid of all but the minimal, unsustained physical activity needed to walk from one room to another in a house or office, or from house to car and garage to office. Even such profound inactivity confers but a small risk for coronary heart disease; physical inactivity is at the bottom of the list of secondary risk factors. Such data as there are generally suggest that the major risk differential for coronary disease is between virtual inactivity and only mild-to-moderate activity. Doing more than mild-to-moderate activity doesn't reduce the risks any further. Although the amount of physical activity necessary to undo whatever risk is created by inactivity is probably small, the actual amount hasn't been measured. *(Continued on page 410)*

"A BETTER WAY"

(Continued from page 409)

As an empiric judgment, I have for a long time recommended a daily minimum of one mile of continuous walking at a pace of three miles per hour, which translates into a mile in twenty minutes. If people can do that twice a day, I encourage it. But I believe that the once-daily schedule is more than sufficient to overcome the small risk of a sedentary existence. You can be safe from the risk of a sedentary life without being capable of running at all.

A three-mile-per-hour pace is not running, but it's not sauntering either. It doesn't allow for a lot of window shopping, but neither does it mean you have to work up a lather of sweat. It's comfortable, indeed often invigorating, for most people. Some, particularly those people who have been inactive for a time due to either illness or personal preference, find the twenty-minute mile a bit severe. I encourage them to go for a mile at whatever rate of walking is comfortable; once distance is achieved, then pick up the pace. More than a mile distance and a speed faster than three miles per hour are unnecessary.

If your goal is to become fit, how much walking must you do? That depends on what level of fitness you want to achieve. A twenty-minute mile twice a day can't train you for the superb speed and stamina of an athlete, but if you want to do all the routine activities of daily living comfortably, then you don't need more. You can increase your fitness over a wide range by increasing the distance and speed you walk, and by choosing to include hills and steps. A four-mile-per-hour pace, equivalent to a mile in fifteen minutes, is quite a brisk walk—faster than that is virtually jogging—and will certainly enhance fitness. The point is that by staying within the relatively safe confines of walking, you can achieve all the desirable goals short of high-level athletic fitness.

Walking is the perfect exercise for those who have heart disease. It is just about the safest activity you could think of.

There is no mystery to exercise. You don't have to be initiated into membership, to believe in esoteric claims, to practice arcane rituals. Whatever benefits the human body derives from exertion are yours whenever you take a good brisk walk or enjoy yourself—without pushing yourself—at some other sport you enjoy.

And if you can espouse the sane view of exertion as fully as others espouse the exercise myth, you'll be doing a world of good for others as well as for yourself. If you can make inroads on the illusory benefits of vigorous exercise with those who have been seduced or coerced into wasting their money and effort and lavishing their hopes on it, you will be helping to check a dangerous and foolish fad. If you can convince a friend that he has no better chance of living to a ripe old age than you by sprinting past you each morning, or a spouse that his or her strenuous exercise regimen is more likely to be a danger than a benefit to the heart, you could even be saving lives. Indeed, the exercise myth may be the first public health menace that can be combated without the expenditure of any money at all. The facts are in; information is available. The exercise fad is a folly and a danger. It only takes you to spread the word. ▽

AT-HOME FITNESS

(Continued from page 332)

than a treadmill. New models, equipped with ergometers, measure energy expenditure, have options that automatically vary pedaling resistance or monitor oxygen intake. Sophisticated variations on exercise bikes: the upper-body ergometer (UBE), which you "pedal" with your arms; at more advanced fitness levels, the stair-climber and rowing machine get *both* arms and legs pumping, improve endurance quickly.

You need to take precautions with any equipment. "Don't jump on something and go until it hurts," says O'Shea. "Always monitor your heart rate so that you know you're in the proper training range. And get an exercise trainer to help for at least a couple of sessions—until you know the best way to use the equipment."

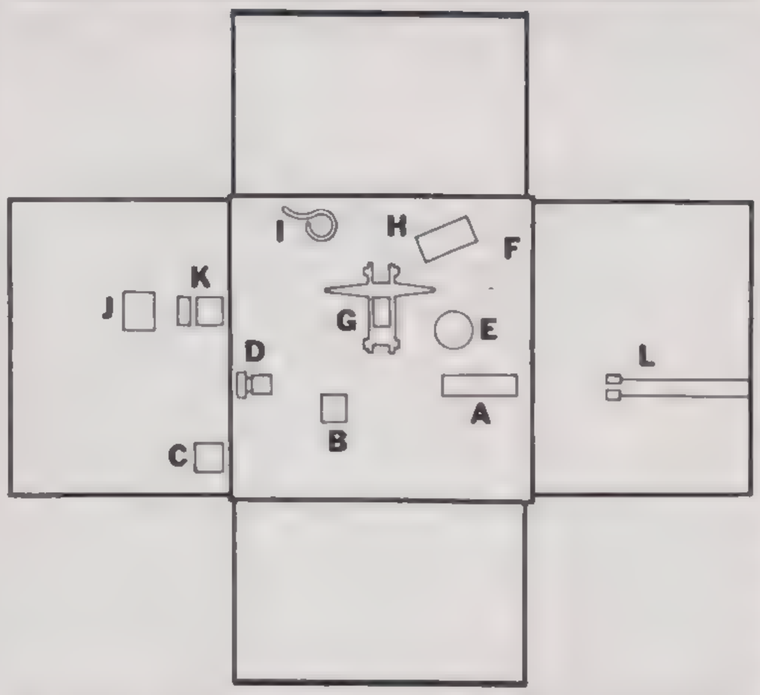
The value of one-on-one exercise with a trainer at home—you work on a program designed specifically for your body and its needs. "I get phone calls from women who wonder why they're doing the same health-club program as the person next to them," says movement therapist Marianne Battistone, who puts together personal exercise plans for men and women and designs movement and exercise spaces. "Women want exercise that will suit their particular anatomy. A personalized program saves time, reduces injury, makes exercise more rewarding. And knowing you have an exercise program that *works* may be the best way to get motivated."

"There's a special discipline that comes from working at home with a trainer," says Lynn Forester Stein, lawyer and wife of Manhattan Borough president Andrew Stein. "When you have a busy schedule, there's always a reason not to get to a gym. At home, the excuses are gone."

Elaborate machines won't magically make you fit, but they will make exercising more involving. A trainer can help you to select appropriate and safe equipment. (Battistone advises anyone who suffers from low-back problems to avoid rowing machines, for example.)

There are a variety of exercise systems now that promise total-body conditioning. Many of the less-expensive models work on a pulley system, so that your own body weight provides the resistance for strength training. The aerobic workout comes from doing the exercise strenuously enough to raise your heart rate. This type of equipment has limitations. As you get stronger, the pulley system may not provide enough resistance; also, cardiovascular training is generally more effective on an exercise bike or treadmill geared for aerobic training.

Nautilus' home exercise equipment, like all Nautilus machines, provides variable resistance, works an individual muscle group through a full range of motion. Each of the home machines works one specific part of the body. Currently, two machines—for the abdomen and lower back—are available and are purposely designed to improve the two most vulnerable areas of the body. The Nautilus theory: if you keep your mid-section strong with their machines, you can use simpler equipment—even barbells—to safely condition most other muscle groups.



A. Bench press. **B.** Computer. **C.** Mini-refrigerator. **D.** Enamel bathroom scale, Jean-Paul Beaujard, NYC. **E.** Jogging tramp. **F.** Heavy bag. **G.** Rowing machine, MacLevy Products Inc., Elmhurst, NY. **H.** Exercise mat. **I.** Climbing rope. **J.** Television. **K.** Stereo and video. **L.** Gymnastic rings...Gym equipment, Suprina's Sportland, Melville, NY. Towels by Martex. Painting by Jedd Garet; courtesy, Robert Miller Gallery, NYC. Empire steel bed, circa 1805, Malmaison, NYC. Paisley shawl, circa 1850, Vita Giallo Antiques, NYC. Contractors, Clayton Wilson Construction, Inc., NYC.

No matter how effective a machine promises to be, it's obviously useless if it's not used properly—or at all. One problem: exercise equipment is often stored in the basement or tucked away in a closet—where it's quickly forgotten. The latest trend: machines that are designed to fit into the main rooms of a house. AMF American has recently started a line of "Fitness Furniture" that won't look out of place in a family room or bedroom. Most impressive: a futuristic rowing machine (the Lifestyler 5000, in stores this fall), which, instead of the normal front-to-back rowing motion, allows you to bring your arms up and toward you, encouraging a fuller range of motion and a better cardiovascular workout.

Exercise equipment that works and is well designed and well used can also help you to avoid injuries. An exercise bike, for example, should have a seat that adjusts easily. At the correct height, your leg extends to reach the lower pedal, but your knee doesn't lock. Also important: a mechanism to change the tension—so you can warm up with little tension, increase it as your workout continues.

Drawbacks to exercising at home: it can be difficult to set goals and chart progress by yourself. One new solution: computerized training. The Aerobics International Research Society, a division of the Cooper Clinic in Dallas, mails you monthly exercise logs. A computer processes the information on the activities you've done and determines your aerobic achievement for the month. You receive a monthly print-out on your accomplishments. Another solution—and a fast-growing fitness trend: video exercise, with experts on tapes to work out with you much the way a personal trainer does.

But what ultimately gets you in shape: the effort you put into any exercise. "You have to decide on your goals," says Michael O'Shea. "It takes some money and space to have a home gym, but all that finally matters is your decision to use whatever you have." ▽

SPEAKING IN PUBLIC

(Continued from page 337)

our heads, at the top of our lungs, at top speed, non-stop. Doe said if we practiced this exercise at home (with or without a partner) we'd find it easier to take attention for ourselves, and we'd discover we could talk fluently about just about anything. We visualized ourselves as happy children; we remembered times when we'd been especially effective; we walked around the room telling each other, "I have the right to enjoy being outrageous." We learned exercises to improve mood. One of them—touching the tongue to the alveolar ridge behind the top front teeth, saying lalalala—stimulates the strength-giving properties of the thymus, according to Doe, and whatever that meant, it worked for me. After an evening of such coddling, I woke up the next morning feeling terrific, if not exactly like Queen Elizabeth.

According to communication research, Doe Lang likes to tell her clients, as much as 55 percent of the effect you have on other people comes from the way you use your face and body, 37 percent is your voice, and only 8 percent is the result of what you say. These are nice statistics, but they don't point out that what you're saying and how you feel about it have everything to do with the way you use your face, body, and voice. We all know it's possible to change people's minds when you speak; this only happens, though, when you know what you're talking about and care about getting it across to your audience.

"I think people who really enjoy speaking are those who believe that they can make a difference," says Sandy Linver, founder and president of the Atlanta, Georgia, public speaking consulting firm called Speakeasy, Inc. "When you use yourself to make something happen, and you feel that kind of connection, it's heady stuff. It's exhilarating to know that you have the power to do that," she said.

The confidence your new power gives you, according to Linver, is one of the side benefits of learning public speaking, since it can't help but spill over into your everyday personality. Certainly to see image consultant Dorothy Sarnoff's videotapes of some of her clients before and after is to be convinced that people can change for the better, and in only two days.

Dorothy Sarnoff, formerly a star in the musical theater, is the acknowledged doyenne of the public speaking consulting industry. In fact, she claims she founded the industry when she opened her company, Speech Dynamics, in 1964 (it was called Speech Cosmetics then), and introduced the use of videotape to the study of the way people appear in public.

The studio where she works with groups of twelve ($750 for a two-day workshop) and gives private consultations ($2500 for six hours) is red and ivory, with ivory lacquer chairs and the air of an intimate theater about it, a place where stars may be born. Some of her private clients are stars already—politicians who need to learn charm, or actors who fail to come across on talk shows because they don't know how to play themselves. "We specialize in putting the light behind the face," she told me, and, "animation is the cheapest cosmetic there is."

The evidence Sarnoff showed me was dramatic. Men who were stiff and dry the first time they were taped turned into warm conversationalists; shy women became focused and outgoing. "I don't criticize," she said. "They evaluate themselves. I say, 'How would you like to try this behavior instead of that, and make your own decision.' Once they see that if they put on these other behaviors, it works, they say, 'That's the me that's going out there.' The old one is junked forever." And she told me, with a light behind her face, "I think it was John Milton who once said, 'A good teacher is one whose spirit enters the soul of the pupil.' A good speaker is one whose spirit enters the soul of his listeners. That's what persuasion is about, isn't it?" I was persuaded.

"The trick is to be private in public. The people who are really funny bring their quirks with them. . ."

Seeing yourself on videotape is a powerful experience. It forces you to deal with all your assumptions about yourself, stacked up against the evidence: this is the way you actually look. If you've been self-conscious because you're concerned about the effect you're having on others, now you know. You find out that the things you do to impress them (like smiling just to be pleasant) look wrong. The things you do to communicate with them (like spontaneous gestures) look right. In order to reach people, you'll have to give up trying; you'll never have to watch yourself the same way again.

"All that will happen is that your own assets will be pulled to the fore," Lily Lodge, vice-president of Letitia Baldridge Enterprises, Inc., Corporate Manners Division, said to me as she gave me my first videotaping and individual consultation ($300 for the first, hour and a half-long, session; $200 each subsequent hour). I stood behind a raw wood podium in her plant-filled dining room. She ran the video camera while I responded to her questions. Though I had done my lalalalas before the microphone was clipped to my shirt and the exercise had calmed me, I still felt uneasy.

The person I saw when the tape was played back seemed to be biding her time as politely as she could, holding on until this torture would be over. Her eyes shifted to the left whenever she was asked a question—was there an escape in that corner?

"I would work with you to bring out the warmth of your personality," Lily told me, pulling my assets to the fore. I felt better already. The trick, she said, was to "be private in public. When you think of people who are really funny, it's because they bring their quirks with them. That makes us all laugh because we can all identify with that." For the moment, she taught me how to loosen my jaw by breathing deeply, opening wide, and saying "aah."

I asked Lily, since she comes from a political family, whether a public speaking coach could enliven some of our political candidates. "If somebody said to me, 'Go and help Mondale,' " she said, "I would think, 'Why is he boring? It's because he's forgotten what turned him on in the first place.' I'd go back and remind him.

"Hart—I'd get him to be less vague. He has to have the courage to zero in on specifics.

"To be a good speaker, you need to be specific. When you zero in on what you want to say—which can be hard if you're used to scattering it so you don't have to face it—and what you really want to say is what you want to get across to the audience, then you're going to be effective."

This was wise advice. But what if you are terrified of the very prospect of having to think on your feet in front of an audience—and perhaps failing to do so? The audience is a built-in feature of a two-day group public speaking workshop, and you have ample opportunity to learn presence of mind. On a Thursday at 9:00 A.M., I joined the three other women and fourteen men in my Executive Communication Program group at Communispond's New York headquarters, feeling excited and a little uncomfortable. We gathered in a kind of corporate lecture room, with a huge black box-shaped rear-screen slide projector in the front and orange and beige clean-lined chairs facing it. Two other workshops were going on in similar rooms down the hall. Communispond, which was founded in 1969 by two J. Walter Thompson vice-presidents, is staffed by people with corporate backgrounds and deals almost exclusively with the business community. With forty instructors working out of offices in New York City, Chicago, Dallas, and Los Angeles it's known, I was told, as the Cadillac of the industry. If Dorothy Sarnoff's workshops have the advantage of her personal attention, Communispond's have a certain anonymity to recommend them. Testing yourself in front of perfect strangers, there are no relationships to worry about maintaining.

The instructors are visible products of the system they espouse. To observe our instructors, Olga and Chuck, as they stood at ease in their grey suits, spoke fluently and with humor, used arm gestures to draw us in, showed slides and made eye contact with us, was to be reassured that the system worked.

Our first exercise was to go to the front of the room one by one, introduce ourselves, and talk about what was exciting in our work. When my turn came, I won a small victory—I barely smiled. On the videotape Olga showed me, I looked solemn, and as if I were scanning the audience for a friendly face. She said a little smiling might be good, if I felt like it.

The skills we learned during the next two days allowed us all to have feelings other than discomfort when speaking before a group.

Foremost among these skills was "eye-brain control," which means *(Continued on page 412)*

SPEAKING IN PUBLIC

(Continued from page 411)

focusing on one person in the audience at a time for at least five seconds. If you try to look at everybody at once, Chuck explained, you get overstimulated. Brain gridlock occurs; you're nervous and unable to think. But when you make contact with one other set of eyes, it's a connection; you can relax and concentrate. The first time I did it, I calmed down 90 percent, and spoke as fluently as I did when I practiced the one-minute free-for-all at home.

We learned that nervousness was just energy, and we could use it productively by gesturing with our arms and projecting our voices (when not gesturing, arms should be at the sides and feet as wide apart as the shoulders). "What would you say to this woman, folks," Olga would say. "Is she too enthusiastic?" What seemed too loud and boisterous to the one who was doing it, came across to the others and on videotape as only mildly enthusiastic. As we were all criticized in front of each other, getting up in front of a group of strangers became a less ominous idea. Apparently no one could be expected to be perfect, including the strangers.

Most of our time—including two hours of homework—was taken up preparing and delivering a seven-minute talk by making drawings, or "ideographs," to represent our major ideas, and then speaking from these visuals. The drawings could be stick-figures; it was the process that was important.

Drawing pictures to represent your ideas is not only quicker and more fun than writing them out (which is usually not much fun at all), it also leads you to think visually, and visual images enliven the way you speak. For example, to illustrate the advantages of cooperation among people I drew birds and planes in formation and bees buzzing around a hive; and I spoke of how birds found safety in numbers, how fighter planes could attack efficiently if there were enough of them to cover contingencies, and how bees got their work done by working as a unit.

Ideographs are central to the Communispond system, which is designed to make things easy for you. It may sound risky, having no words to prompt you; but in fact, using pictures as our notes, we were all able to speak in a conversational manner, without stumbling. We watched our last videotapes together. We'd turned into a group of convincing speakers.

Chuck and Olga advised us to practice our new skills every time we made human contact. No one had to know we were using eye-brain control, for example, when we told a joke or addressed a table of our friends. I've even felt more comfortable simply standing around among people since finishing the course. Maybe it's confidence. For two days in a row I was able to get up in front of people, open my mouth, and say what was on my mind without worrying about what would come out next. So I know now that I'm capable of thinking on my feet.

I'd like to close—as they say at the podium—with something Don Keough, president of Coca-Cola, told Sandy Linver when she interviewed him for her excellent book, *Speak and Get Results* (Summit): "I think it's an enormous tribute to an audience to let them know you are not only talking to them, you're thinking right in front of them. If your speech is effective, if you're crossing the bridge to the audience, they also have to think. The whole act of communication is the combination of thinking, listening, and speaking. When I sense that a speaker is thinking out loud with me, I feel that he's willing to be vulnerable, willing to let the thoughts that are flowing in his head at that moment be out there for me to evaluate. I think he is being respectful to me." ▽

POSTURE

(Continued from page 330)

over-two-inch heels, remember to stretch your heel cords afterwards. Take off your shoes, stand about two feet from a wall, palms to the wall. Bending your elbows, lean toward the wall. Hold the stretch for one minute.

CITY LIFE

Along with our working world, our home turf may be posture-defeating. "City people—New Yorkers, particularly—tend to walk with one shoulder leading the way," says Kientzler, "a position that comes from trying to squeeze through a crowd. City dwellers also tend to look down, walking with their heads stretched forward, avoiding eye contact." Where does good posture seem to come naturally? "Texas or Oklahoma, where most people walk in a stately, graceful manner."

CARS, AIRPLANES

"Sports car seats tend to be too low," said Dr. Lane. "Adjust the seat by raising or tilting it so you can reach the accelerator without overextending your leg." If you slouch in the car, plane or office, you may want to use a portable cushion or lumbar roll designed to improve posture. The cushion has two elevated knobs; one at the center of the upper back, the other at the arch of the lower. Or, try placing a small airplane pillow or tightly rolled towel between shoulder blades and in the arch of your lower back. "These tools remind you to sit properly," said Dr. White. "It's better, of course, to have the muscle strength to keep your body in line, but most of us need a reminder to maintain good posture."

SLEEPING BETTER

The best sleeping posture resembles the best standing posture; that is, with the pelvis tucked slightly to prevent swayback. "Lying in the fetal position with one leg slightly higher than the other maintains this tuck, so does lying on your back with a slight bend to your knees," said Dr. Lane. "Lying on your stomach is most harmful to your back.

"It's tough to break sleeping habits; you may fall asleep in the fetal position then move back to your stomach during the night," said Dr. Lane. "Some doctors recommend wedging pillows under your hips and knees to correct poor sleeping positions. During the night, the pillows usually slip out of place and the problem remains. Instead, try getting in the fetal position and ask someone to tuck you tightly in bed so that you can't move.

"The old rule that the harder the mattress the better is false," continued Dr. Lane. "A very rigid mattress may be uncomfortable for anyone who doesn't suffer from back pain." Instead, choose a firm mattress with some give.

"Consider your neck when you buy a pillow," said Dr. White. "You don't want an unwieldy foam pad that props your chin to your chest. For most healthy people, a down pillow is the best choice. Punch in the center where your head falls and leave the perimeter raised to support your neck."

POSTURE EXERCISES

"Any posture error throws part of your anatomy off center. And, bad habits are hard to change," said Dr. Lane. You have to exercise: tighten abdominals and buttocks, build leg muscles, work your back and shoulders. In short, you have to improve your total body strength.

Many women find that ballet classes give the kind of poise and strength that show in more upright, graceful posture. And some exercise classes today are devoted entirely to improving posture and body alignment. Said Dr. Lane, "Any exercise is better than none at all."

The essential posture-improving moves:

- Abdominal strengtheners, such as sit-ups, to prevent swayback.
- Extension exercises for the upper spine and shoulders. (With your back against a wall, press shoulders to the wall for ten seconds, repeat.)
- Leg exercises such as the wall slide: Press your back against the wall and slide down until your body looks like a chair; hold the position for as long as you can. ▽

TIME FOR YOURSELF

(Continued from page 326)

the morning to decongest and whisk away impurities. For problem, tends-to-be-oily skin: use a mask early in the evening to eliminate excess sebum and the pollutant buildup an oily skin invariably attracts during the day. The only two ways one can really "exercise" the skin are with masks and/or facial massage. Pay special attention to vulnerable "thin skin" areas—around eyes, throat, backs of hands. Use products formulated for thin skin . . . like Lancôme's Progrès Eye Creme/Progrès Throat Creme.

Watch the weather. Appreciate that where you live can affect the way you look if you don't take care. That doesn't just mean protecting while sunbathing. It means coping with living in sunlight. All light rays—visible, infrared, ultraviolet, cosmic—affect skin's condition. Choose products with the climate in mind (at Rusty's 56 NYC hair and skin-care salon, "weather expert" facials four times a year help your skin cope with the environment).

Most important, realize "too busy" is a state of mind rather than of activity. The "busiest" are never "too busy" to put thought into action, and take time to care for themselves. ▽

SPA DIET RECIPES

(Continued from page 334)

recommends a total of 900 calories a day for both men and women. The food was attractively served. There were lots of fresh fruits and vegetables, very little fat, and, of course, portions were limited.

I started my day with breakfast of a half grapefruit (50 calories) and a hot bran muffin (110) served with "sun butter" (36) for a caloric total of less than 200. I also took the vitamin/mineral pill that was provided and was reassured to learn that it did not contain nutrients in excessive amounts. After a morning which alternated between invigorating exercise, a facial, and a massage, I returned to the spa's dining room for lunch of hot chicken consommé (25), crudités and dip (35), followed by a crab salad served in a giant conch shell (200).

Following an afternoon of exercise and a loofah rub, I eagerly looked forward to dinner. Crudités were still appealing . . . I even ordered a second helping (an extra 35 calories) while sipping my consommé (25). For my main course, I chose a whole lobster steamed and served with mustard sauce (268), fresh asparagus with black mushrooms (48), endive salad (34), and a carob-dipped strawberry (25), and I was still close to the 900-calorie limit.

There was a wide choice of foods; some were unusual but most used ordinary ingredients prepared in a creative way. I was happy to see that good nutrition also tasted good. At no time during the day did I feel deprived. In fact, I felt well-fed and energetic as well as pampered. I came recreate some of the recipes and looking forward to my next visit [recipes on page 143].

Judith S. Stern, Sc.D., *is professor of nutrition at the University of California at Davis.*

TINA CHOW

(Continued from page 372)

to wearing a remarkable necklace, some eight strands of large, heavy, smooth amethysts, with a black satin bow on the side of her neck. "The bow was for want of a decent clasp—and I wanted a bow, and there was no way I could put a bow in my hair." Last year, she wore intricate and massive corsages of silk flowers, which provided just the right amount of entertainment on simple tunics. "I had bronchitis for weeks, so I sat in my bedroom putting my silk flowers together."

Tina does not work for herself but with Michael, and the three restaurants have as much to do with design as with food. Michael is fond of quoting Piet Mondrian's "If all proportions in the world were harmonious, there would be no war." Each of the restaurants has a Richard Smith painting: the one in London is a large green canvas that is tied to the wall and to its acrylic covering, the one in L.A. is a series of octagonal black and white shapes that hang from the ceiling, and New York has a green series of angles for spring and summer and a red and grey series that goes up in *(Continued on page 414)*

If you'd like to know more about our water, or the old-time way we make Jack Daniel's, drop us a line.

OF THE 2,531 CAVES in Tennessee, this one in Moore County is particularly prized.

It's fed, you see, by an underground, iron-free spring flowing at 56° year round. Mr. Jack Daniel, a native of these parts, laid claim to the cave in 1866. And from that year forward, its water has been used to make Jack Daniel's Whiskey. Of course, there are hundreds of caves just as lovely. But after a sip of Jack Daniel's, you'll know why this one is valued so highly.

CHARCOAL MELLOWED
DROP
BY DROP

Tennessee Whiskey • 90 Proof • Distilled and Bottled by Jack Daniel Distillery
Lem Motlow, Prop., Route 1, Lynchburg (Pop. 361), Tennessee 37352
Placed in the National Register of Historic Places by the United States Government.

TINA CHOW

(Continued from page 413)

the winter. Michael's close relationship with artists in the three cities provided a Ruscha, a double Warhol, a Peter Blake, a Hockney . . . most of them portraits of Mr. Chow. There is a book, too, a large bound sketchbook in which certain artists have exerted themselves after a good dinner.

Tina Chow's life revolves around her priorities: Michael, the restaurant, China and Maximillian. As they have settled into New York life, her character has come more to the front. In London, Michael was the celebrity; she, the beauty. In New York, he is still the foreigner, by the fact of being British as much as being Chinese; and she is the American. Ancestry tells: she describes Japanese taste as "China's taste in the twelfth century. Japan retained the dignity." The meeting between Tina, whose father has devoted his life to collecting bamboo, whose mother comes from an old august Japanese family ("they had a spot of trouble a hundred years ago," says Tina, "and they lost everything, of course, during the war") and has adhered to the best of Japanese traditions, and Michael Chow was bound to bear fruit: not only children, but further style. Together, they started collecting furniture and objects designed in the 'twenties by Jacques-Emile Ruhlmann, Eileen Gray, and Jean Dunand, buying some pieces that had been put up for sale by their friend Karl Lagerfeld.

Things connect: "When I got my first Fortuny dress and showed it to my mother, she said that's your grandmother's taste, subdued Japanese colors." On Tina's wrists are two cuff bracelets, oxidized silver and black. They were both made by Dunand, as were the vases in the Chows' extraordinary two-story living room, the walls of which are paneled in white silk. A spiral staircase rises to the bedroom floor: a smooth helix with closed sides and silver leaf on the surface of the bannister, it impresses visitors as a striking example of Art Deco architecture. Except that Michael designed it, and it was made last year.

Both Chows are aware of a certain sense of loss: lost Asia. Where Tina's mother lost her land and fortune, Michael's father was the first victim of the Chinese Cultural Revolution. Chow Hsin Fang was a great actor-manager in Shanghai, founder of the Chi style of Peking Opera. To honor his father, Michael brought over the reconstituted Peking Opera to Alice Tully Hall a few summers ago. Some of his father's friends were in the troupe. It was for Michael a private tribute.

"Michael's the groundbreaker," says Tina, who describes herself as support. On the first night, acting as hostess to the visiting Chinese actors, the diplomats, and observing protocol with a sixth sense, she wore a copy of a 1925 Lanvin *robe de style*—low-cut, sleeveless, with paniers on either side, held up by plastic drycleaner bags stuffed with tissue paper. An absolutely bare and graphic dress that must have confused the Chinese as much as it confused fashion fiends. Paniers are one of the eccentricities of fashion that no one had bothered to revive. It was an exquisite and startling dress, referring to none of the current clichés. She startled the Chinese again last fall, when she visited their country with Michael: crowds peered at her short hair, her simple men's clothes, her red lipstick, and wondered aloud if she were a girl or a boy.

She has bought clothes from Saint Laurent and Chanel. "Appreciation should be much more private than everyone recognizing what you're wearing. It's better not to buy the 'significant clothes' of a season, because even though they are really marvelous things, there are others which are just as beautiful, and quiet. I don't think we are meant to go around just being great consumers of things. Years ago, Richard Smith said to Michael 'You have to have your own chic and it has to be your own to get you through.' There's no point parading in all sorts of finery if it's hollow underneath. Sometimes it's exciting to get all dressed up and play about, it keeps us all going. But it's not about fashion, it's about having a bit of wit and humor and fun." Then she adds—"Have you seen these wonderful rain hats that are shaped like umbrellas?"

There is nothing fatuous about her attitude to clothes. The vintage saleroom pieces are called "she"—a free translation from the French, in which a dress is feminine. Her Fortunys are coiled in a drawer, the core of her collection, along with the Dior satin opera coat and the beaded Schiaparelli. Her high-heeled shoes are all from Manolo Blahnik, a friend who devises buckles and heels to please her. Hers is not the style of a grande dame, of a rich wife, but of a beauty who, on being offered the best by the best designers, has chosen according to her husband's two favorite dictums: Less is more, and God is in the details.

Concrete details range from the malt sugar in the restaurant, small brown slabs that are broken by hand, to the rope she found one day in L.A. for Helmut Newton to use in a photograph. "I have never seen such beautiful rope in my life," says Newton, "I can't imagine where she got it." "Pioneer Hardware," says Tina, with a smile. Where else but a good hardware store?

When she wears an evening dress, an expensive new suit, her hair back, her face made up, pale with dark lips and eyes rimmed in smudged grey, the first thing one notices is the absence of extraneous details. Even if she has twelve necklaces on, she will appear uncluttered: the necklaces will be all. And though she is known for the way she looks, she does not accumulate with greed: any new arrival in her wardrobe signifies the departure of something else, to a friend whom she thinks may like it. Her intuition is so sharp about such things that she always passes on the appropriate present to the right person. With her old clothes, she senses she is a temporary curator; with her new ones, an honored host. "I made a mistake," she'll say, and a package will arrive with silk stockings, impulse purchases that aren't quite right for the style that is hers. Her class and her sense of balance—Japanese, Lutheran, Ohio good girl—is that she doesn't try to exchange her mistakes, but simply passes them on where they will please. A sense, very much, of happening to be at the center of a world of beautiful things, and of being responsible for making sure that everything is in its right place.

The first thing one notices is the absence of extraneous details, her uncluttered look

It's an almost egoless attitude about fashion, so that she can remain at the center of the joy, the glamour, and a flow of ideas about style without being swallowed alive by identification with those things. Her style isn't about fashion. "It's about keeping your individuality alive," Tina says. A refusal to be tempted by that which is not her goes with an understanding that whatever she does take on, be it a project for Michael, an antique dress, or a way of drinking Champagne, she will be responsible to it from then on. She's an unusual mixture of spontaneity and measured response: Just like T-shirts and Fortunys. ▽

Research by Dana B. Cowin

THE TEXAS MOVIE

(Continued from page 353)

beginning, but Edna just pushed them aside. She just moved in and took over, like someone talking so loud at a party that the other people clear out of her way.

"Actually, she was based on my grandmother. As the screenplay progressed, her side of the family began to move into this place and push my father's side out." Benton pauses. "Oh well, the two sides never did get along."

He is ecstatic over his actors. Sally Field "has astonishing courage. She'll do anything!" and Ed Harris "has the grace of an athlete, he doesn't get in his own way. He chooses very simple lines and follows them as far as he can go."

And how did they all work together? "Beautifully—they *had* to. It's like mountain climbing—wherever you are, you're hooked to the person ahead and the person below. You're dependent on the person up the rope and down the rope and, if either of them slips, you're lost."

Texas has suddenly become a hot spot for movie makers, a sort of Hollywood South, what with *Tender Mercies*, *Terms of Endearment*, the new Wim Wenders/Sam Shepard *Paris, Texas*, and Louis Malle's *Alamo Bay* focusing on one or another of its aspects—barren landscape as visual metaphor or the rugged, homely, eccentric types of that country within a country. But if the Waxahachie area represents a beautiful anachronism to directors fleeing civilization and its discontents, for Robert Benton it's a concrete remembered homeland, with houses and streets and gravestones he was able to show his own son who'd never been there. It's this quality of a favorite story circulated, embellished, and handed down from father to son that *Places in the Heart* should bring to us. ▽

GIRL GROUPS

(Continued from page 355)

necessities—their performances had all the intensity that psychoanalysis ascribes to dreams: they were a collective, mass-produced dreamwork.

The names tell the tale: the Marvelettes, the Chiffons, the Shangri-Las. Backup groups like Ike and Tina Turner's Ikettes had to settle for masculine diminutives. Stars like the Ronettes and the Shirelles joined together fragments of their own names. Others, like Martha and the Vandellas, fused names of singers they worshipped (Della Reese) with streets where they lived (Van Dyke Avenue).

Like patron saintettes, each group had a set of qualities one could aspire to. The Angels, singing "My boyfriend's back, he's gonna save my reputation," were the essence of pert virginity; the Exciters, belting out "I know something about love/Gotta want it bad," exuded slut chic. Distinctions of class and race were present (white groups tended toward provocative mock-innocence, black groups to mock-innocent provocativeness, and both had a brassiness their admirers weren't allowed), but one could cross these lines in pursuit of the ideal Self.

Rock archaeologists usually date the golden age of girl groups from 1958, when five parochial-school classmates, the Chantels, recorded a fervent hymn of romantic masochism called "Maybe," to 1969, when Diana Ross left the Supremes, ending a cycle of songs that joined good-girl innocence to bad-girl insolence. "Someday we'll be together," they crooned with charm-school seductiveness—a foreshadowing of the 'eighties, perhaps, which would see them immortalized on Broadway as *Dreamgirls*. The 'eighties would see their sound immortalized as well: long-buried under layers of man- and boy-dominated styles (political rock, psychedelic rock, British rock, studio soul), girl groups have been excavated and given the status of art and fetish objects. Mainstreamists like The Go-Gos and The Pointer Sisters update their sound and sensibility; more musically and politically adventurous groups like The Raincoats and Sweet Honey in the Rock challenge them; Cyndi Lauper, the urchin Teen Queen, toys with them, as does Laurie Anderson.

One sign of renaissance is Alan Betrock's *Girl Groups: The Story of a Sound*, an opinionated book with accompanying video-cassette. Another is *Leader of the Pack*, a show scheduled to open on Broadway this month. It is devoted to the music of Ellie Greenwich, who was one of three women writers (the others being Carole King and Cynthia Weil) who spent their early twenties and our early 'sixties in New York's burgeoning rock empire, fitting songs to girl singers.

It's not just the numbers in *Leader* ("Be My Baby," "Chapel of Love," and twenty-three others), with shrewdly retro arrangements and choreography that can send one into instant replay, suspension-of-disbelief heaven. It's not just the appealing lead singers (Annie Golden from the movie version of *Hair*, Ula Hedwig, formerly of Bette Midler's Harlettes, and Darlene Love, veteran of Bob B. Soxx & the Blue Jeans, and the Blossoms). It's Greenwich herself, onstage for the first time in her career. A round face and blond bangs make her look like a survivor of the Ingenue Age; the brisk manner and basement voice reveal a sturdy vaudevillian who knows every plank of the rock boards; the combination helps bridge the credibility gap that always separated dream girls from real life.

Adolescent girlhood was like a secret society. It still is, though many of the rituals have been overhauled. The girl-group revival might smack of reactionary nostalgia—what, after all, is so great about naïve, sentimental, female posturings in 4/4 time?—if it weren't that today's groups have vastly different notions of love, sex, politics, and their place in the music business.

Most of the older groups, displaced by the musical trends of the late 'sixties and 'seventies, sank into obscurity and financial difficulty—innocence, both professional and personal, had made them perennial Victims. To watch spirited survivors like Greenwich and Darlene Love is to see a modern message being transmitted through the words and music of another era: big girls don't cry, at least not at someone else's command. They learn to think, write, and sing for themselves. —MARGO JEFFERSON

JACQUELINE BISSET

(Continued from page 354)

something that happens in European films, but seldom here. It's the kind of work I like to do."

Bisset is now turning forty: her voice is crisp, staccato—like a hockey coach at a British girls' school. She narrows her grey-green eyes when she wants to make a point. She's brainy, a trifle formal, really ravishing. "I may be British, but I don't think of myself as particularly cool. I'm a slow burner—slow to make decisions. But if I really use my nose and smell around, my instincts are good—about people, quality—about me."

Bisset's also tenacious and supremely realistic. To be able to play her *Rich and Famous* role as a brittle New York novelist and ambivalent friend to Candice Bergen—still her favorite part—she formed her own film production company. And for two years, she methodically stalked the two big roles she's just won: a CBS movie of *Anna Karenina* produced by Ray Stark and HBO's *Forbidden*, in which she plays a German countess who falls in love with the Jewish man (Jurgen Prochnow from *Das Boot*) she's hiding in her house.

Bisset's been photographed with Russian emigré dancer Alexander Godunov for the past four years, but she says she's not interested in marriage (though as we go to press there are rumors to the contrary). "My mother was a lawyer in Paris in the 'thirties. When I was a girl, she didn't tell me all that traditional stuff about having to settle down. Sometimes I think I'm a little odd. But then I don't *feel* odd."

She narrows her eyes. "I don't have to be defined. As an actress, I want to be variable—'influenceable.' Sometimes I feel elusive in my own eyes, too. But I'm just trying to be as truthful as possible."—DEBORAH MASON

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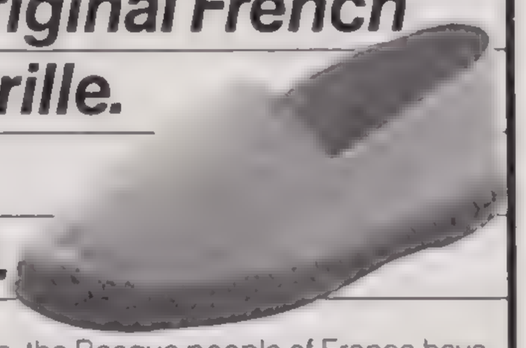

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MAN FROM MoMA

(Continued from page 361)

decades following Abstract Expressionism and is intended to be re-hung every three months so as to give more artists a shot at being seen. We also hope to do a certain number of temporary shows of contemporary art drawn from the collection to show certain tendencies in depth.

BR: *Do you have a sense of a mission? I sense you do.*

WR: What had been accomplished by MoMA's "founding fathers" was so extraordinary that I wanted both to extend it into time and to make certain "corrections" which I felt were called for. For example, MoMA was the first museum to buy a Pollock, and while the Abstract Expressionist generation was better represented here than anywhere else, those painters were in fact far from adequately represented. I made a big push in this area between 1967 and 1970.

We bought the very large Pollock called "One," the black painting named "Echo," and the transitional one, "Shimmering Substance." I went to Mark Rothko and got my choice of any eight pictures from out of all his work—at home, in the studio, and in the warehouse. We also got gifts from Gottlieb, Newman, Motherwell, Ad Reinhardt's widow, Rita, and others. We also bought first-rate works by Kline, Gorky and others, thus building up the Abstract Expressionism collection immensely.

I would say that four out of five Abstract Expressionist pictures hanging in the new galleries would have been purchased since I joined the museum. That was the major revision.

BR: *I have heard you say you feel Abstract Expressionism is the greatest moment in art.*

WR: To me, that had to be put on the same level as the first Cubist period, 1908 to 1914. Alfred never quite adjusted to treating American artists on the same level that he treated Europeans. David Smith, for example, was particularly, I thought, poorly represented. I tried to make up for that in part by giving "Australia" to the museum. The museum had a chance to buy "Australia" for a very low price some years earlier, but didn't.

There were of course other things that Alfred *did* try to get, but didn't manage to, such as Picasso's construction sculptures. In this connection, we were able to get the "Guitar" and the big linear piece in the garden. I was trying to put the finishing touches—and some additional perspective—on the incredible accomplishment of Alfred's generation in launching the collection.

Launching something is always the hardest thing. It's much easier to come in and say, this and this and this is out of kilter; let's rearrange that, and so forth. But I don't think that I ever had the feeling that I wanted to change the basic attitudes or style. My conception of art history is basically, in museological terms, similar to Alfred's.

BR: *Before you were a curator of the collection, you collected art. Do you think that collecting is important in developing an eye?*

WR: Immensely important. I don't think that I could have done whatever kind of job I've done here without having collected. Looking at pictures in museums, walking past them at three miles an hour, or in galleries, is simply not the same thing as sitting and staring at pictures, day after day, hour after hour. Draining them. That's how you build your eye.

I began to collect African art some years ago. There's no question in my mind that I never could have prepared the *Primitivism* show had I not begun to collect that art years ago and lived with it. You have to dig in, make comparisons.

BR: *Can you talk about your training with Meyer Schapiro?*

WR: My original ambition was to be an orchestral conductor. I finally realized that I really couldn't be a great conductor so I went into the thing that I loved next best, which was art history. I did my Ph.D. with Meyer. He was a friend as well as teacher.

Meyer, teaching, had the most perfect balance of interest in history and iconography with "eye" and connoisseurship: he was the perfect mentor. I never cease getting insights into things which are, in a certain sense, extrapolations of insights that Meyer had given us in those years. Like Meyer, my first commitment is to the object as an artistic object, but I'm fascinated and interested in all the other implications of it.

What interests me most, however, is simply the emotive quality of works of art. I start from that and spread out from there to all of the ideas—some of them poetic, some of them historical—that follow from that.

I think there are some art historians who are basically cultural historians, who look for art objects to illustrate their ideas. I prefer to start with the art object, and see where that leads me.

BR: *As a curator, what are your proudest moments?*

WR: Even though temporary shows can be very exciting—the late work of Cézanne, the big Picasso show, the Stella retrospective—for me the lasting contribution is the further formation of the collection. It is an anonymous activity. Nobody will know who brought these things to the museum, any more than young people today know whether it was Alfred Barr or Jim Sweeney or Jim Soby who brought this or that object in the early days. Unlike a book—or even a show—it doesn't have your name on it. But I feel good knowing that the great Pollocks, certain Picassos and Mirós, such as "The Birth of the World"—objects I personally searched out and acquired—are in the collection. These are the things that count, because they're the lasting ones.

BR: *Tell me about your primitivism show.*

WR: I felt that primitivism was a topic that needed to be explored. In fact, I think that, of all the crucial topics in the history of modern art, it has been the least explored, and for understandable reasons—since one needs to know something about tribal as well as modern art. It has the least literature, and nobody has ever done a big show on this subject. So I thought it would be worth exploring. It's a risky show. It's much riskier than Cézanne or Picasso. One has seen these objects separately, but they've never been put together. It's a test of relationships that may or may not prove impressive when we bring everything together.

The show is divided into four parts. The first part is called "Concepts." By juxtaposing works, we're going to deal with certain ideas and interrelationships involving tribal and modern art—such as the difference between an influence and an affinity. The second part is called "History." There, we will give a thumbnail historical sketch of the direct influence of tribal on modern art. The third part, "Affinities," is a big mix of gorgeous modern and tribal work; here we're not proposing any direct linkage but emphasizing an underlying set of common denominators, which one hopes will give a sense of the kinship between primitive and modern art. The last part, "Contemporary Explorations," is what one might consider conceptual primitivism, that is, earthworks, shamanistic paratheater, environments, etc.—work by younger artists, who are, broadly speaking, associated with the idea of primitivism but do not relate to it on an object-to-object basis.

Primitivism—it's a risky show, much riskier than Cézanne or Picasso. It's a test of relationships that may not prove impressive

BR: *To what do you attribute the resurgence of interest in primitive art?*

WR: I don't think that interest ever really disappeared because the Surrealists carried it into the 'fifties.

BR: *Yes, but it seems greater today than it has for forty or fifty years.*

WR: I suppose that's true. The involvement with primitive art has something to do with a sense of crisis, and also with a sense of a broad need to renew the tradition. If there is a radical break within the history of modernism, it takes place in the last fifteen years, when you shift into earthworks and other kinds of things that don't belong to the same history that links Monet and, let us say, Pollock. Wherever you have a break like that, there is always a searching for new roots, and inevitably you look backwards as well as forwards.

People look back now in the same way that they did in the turn-of-the-century break that led to the "Demoiselles d'Avignon"; in the primitivism of that work, Picasso was looking backwards and forwards at the same time. I think that for the last fifteen years we have been in—and are in now—one of those periods of break and transition. That is why the current exhibition is so apposite. ▽

GIORGIO ARMANI

(Continued from page 344)

to kiss him goodnight before going out to a ball in jewels and rustling silk. His father was an office worker in a trucking company; and his mother realistically projected upward ambition into her children's clothes, not her own.

Giorgio's First Communion suit was a masterpiece of hand tailoring—he still has a photo. "My mother still reminds me of what it cost," he jokes now.

When Armani got out of the army, with the question of a medical career negatively settled, he took a job at Milan's Rinascente department store. It was work, and he needed to earn a living. But from helping to dress windows, he quickly moved into the store's "style office"—an innovative thing in retailing at the time—where he soon found himself telling buyers who'd ordered the same underwear for years to order "more stylish underwear." After making enemies among underwear buyers, he went on to run an experimental in-store boutique that tested new fashions. "It was an important lesson for me," he recalls. "It taught me for the first time the difference between those who made fashion and those who wore fashion." At Rinascente, there was a woman who knew Nino Cerruti, and when Cerruti was looking for someone to help style his men's collection she introduced him to Armani.

Giorgio would spend eight years designing Cerruti menswear, until he was prodded to leave by Sergio Galeotti, now his fifty-fifty partner in everything. Galeotti, an ambitious menswear buyer, fused his drive and innate business sense with Giorgio's talent. Armani struck out as a freelance designer of menswear. Then, nine years ago, in a small Milan flat, in a room lit by a bare bulb, Giorgio Armani began showing fashion for men under the label "Giorgio Armani."

What Armani learned by doing menswear, as Nino Cerruti points out, is at the heart of his identity: precision. "In menswear," says Cerruti, "you learn the important difference that a half-inch here or there can make. In women's clothes, sizes can jump by four inches."

Armani's first try at women's clothes had been for a company called Tendresse. Then came big mannish coats for Gibo, a Florentine ready-to-wear house. Jackie Rogers, a former Chanel model who owns a New York boutique, saw them and told him, "Giorgio, you ought to do a lot of mannish clothes for women." His response was more precise: tailoring inspired by menswear without transvestite suggestions.

Emanuel Ungaro, who had hired Armani for freelance help with two menswear collections—and who gave him exposure, as Armani gratefully recalls, to Ungaro's phenomenal tailoring—remembers Giorgio's saying "I don't want to work too hard. I want a lot of time for myself."

That was obviously a mood that passed. Now Armani designs twenty-nine collections a year. For men and women he does Giorgio Armani, his couture line. There is in addition a 25 to 30 percent less expensive collection, Mani (which in the United States is also called Giorgio Armani, but which bears a different color label to distinguish it from the higher-priced collection). Another less expensive line, Emporio Armani, is sold in boutiques in Italy and is available in his immaculate new boutique on Madison Avenue. Then there is the usual array of licensees: handbags, gloves, costume jewelry, scarves, luggage, jeans, shoes, belts, a perfume that bears his name. Most of the above is available now in Italy, and will become more available in the United States wherever his clothes are sold.

Does he have any life after work? "Yes, but it's absolutely banal."

His outside interests revolve around a small clan of friends—there are dinners at home, TV films. He lives and works in an immense nineteenth-century palazzo—its gold moldings hidden behind pale walls. Redesigned, it's been streamlined into offices, workrooms, a big theater for the presentation of his collections, his studio, and finally, at the top, his apartment, near another for Galeotti. In his studio, as neat as an operating room, Armani has a shelf of picture books that keep him informed about the world outside this stronghold. He reads them quickly, to get a glimpse of what's going on, but tries "to avoid being influenced directly." Their titles run the gamut from *The Art of Rome* to *The MGM Story*. In art he favors Utrillo over Picasso after the harlequin period.

Armani likes to spend time in his country house in Forte dei Marmi, where the dominant feature of his living room is the underside of the stairway treated as a vast row of wooden drawers. Another outside-Milan retreat: his recently completed home on Pantelleria, an island off Sicily.

This orderly, hard-working man, who is fond of pyramids and who built an empire on one enduring great idea, tells us that if the middle class of Piacenza at the time he was growing up could have seen its way "up" other than through the traditional routes of medicine or law, he would have struck out to be a director of films and plays. "I would have loved the theater," he exclaims at the end of a long conversation, "I feel sacrificed. If I were in Paris beside Thierry Mugler or Claude Montana, I'd have been able to do things much more for me than for the people in the street. I feel sacrificed."

Yet for Armani, a bodybuilder in his youth, a man who does not smoke or drink, and who is currently a vegetarian, self-denial seems a pleasure. But in his work he keeps managing to inject the right dose of fantasy to keep his highly disciplined style lively. Too much fancy overwhelms him, yes; but, from good collection to good collection, he changes the drop and drape of jackets, innovates lapels, explores new fabrics, playing and playing with his basic accomplishment: seductiveness sublimated into impressive charm. It's no small achievement. And you only have to look around you today to see the difference it makes in the way women dress. ▽

WOMEN AT THE TOP

(Continued from page 319)

How important is getting away from it all?
Very important. I just took my first real vacation in seven years. Instead, I take overnight trips with my husband. We go sailing or just spend the night in a downtown Los Angeles hotel. Or we sleep in our boathouse—it's about sixteen steps from the house and feels a million miles away. The trick is changing geography.

What have you changed to save time?
A million things. For example, I love to cook but now we go out or have Lean Cuisine.

I've added more helpers. And I've added a sense of ritual to my life, getting it all down to a system. In travel, that means just the right amount of luggage, the best seat on the plane.

What do you enjoy most about your life?
The intimacy that I have, the closeness to the people in my work and my private life.

Julia Walsh, *stockbroker; chairman of the board, Julia M. Walsh & Sons, Inc.; and managing director of its parent company, Tucker Anthony & R. L. Day, Inc.*

Is your work world a man's world?
Yes, it is, but in having my own business the last five years, I've created my own environment—and if it's a man's world, most of those men are my sons. I have five sons who work with me.

How have you managed to balance your time between family and career?
Well, I had four sons by my first marriage, and then I married a man who had seven children—and he and I put that together and we had one child, a beautiful girl who is now a junior in college—for a total of twelve. So I had available babysitters who were absolutely wonderful.

Of course, we've had some emotional drains, but they're all very supportive and they all look upon it as a team effort.

What gives you energy?
The biggest, most important thing for any of us is good health. What I wanted most in life was a swimming pool, so when I hit it big in stocks, I had one built. This year, I had the pool enclosed. It serves a lot of wonderful purposes: I look and feel better; my kids and my husband come and swim with me at night; and it's the only chance I have to see my grandchildren.

Do you ever feel like chucking it all?
Well, you get involved to the point that you just start to lose your sense of direction. You're running in all directions. I've got to get a handle on that. Women my age who have been in business as long as I have, and have so many acquaintances and friends and so many interests, have a real problem in controlling that activity level.

Lynne Littman, *director of "Testament," has won four Emmys and an Oscar for Best Documentary Short in less than ten years.*

Are women working harder than men?
I find that women in every area live in a kind of translation. We think first in our language, then double-think to figure out how the guys would work it out. In my experience, men and women are not the same, but extremely different. We not only think differently, we maneuver differently, have different priorities and assumptions about survival. Men have had the privilege of living their lives in partnership, of having wives, and therefore have had the freedom to be absent from home, to be creative and succeed with the luxury of being absent. I don't think women will ever have that—and in a funny way I hope we don't. Part of the power of women is an essential tie to children. I am very convinced of this—and I'm making my next film about this concept.

(Continued on page 418)

(Continued from page 417)

What is a balanced day for you?
It's one in which there's some sense of fun and not too much guilt and a sense of some kind of creative accomplishment. I think guilt is the major factor—have you made it all right for your kids today? I don't have guilt about my work; I assume I'm responsible for it. But there's an apprehension about being responsible for other lives, especially on a day-to-day basis.

Where does friendship fit in?
I find I have almost no time for friends, which is a tragedy. On *Testament*, I had a really good friend as an associate on the film, so that I had a human connection, which is extremely important to me. You need somebody sane to look over to you and remind you that you're a person and not just this sort of wild machine.

Senator Nancy Landon Kassebaum, *Republican from Kansas*.

Is government and politics still a man's world?
Essentially, it still is—there are just more men than women. But I wouldn't feel comfortable if it were a woman's world.

The important thing is that people are acknowledging that women play a very important role in the political process. Two things caused this: the first one was showing that women could win; and the second was the great numbers of women voters—nothing can cause the men to sit up and take notice more quickly. Of course, the men are chairmen of all the committees, but that's because of seniority.

How do you feel about working long hours?
Well, you have to enjoy it. I don't know how you'd survive politics if you didn't. This is one job that you don't have to do if you don't want to. I enjoy meeting people and campaigning—meeting people and discussing the issues with them. But it can be wearing.

What has changed for senators, what adds to the frustration and tension is that the demands on our time have increased so much over the last ten or fifteen years. There are more receptions and fund-raising events—not just for us personally but for colleagues and for the party as a whole—and there are a lot of active constituents who come back with different groups.

How do you unwind?
The greatest way for me to unwind is just to put on a pair of blue jeans.

What advice would you give to a woman starting out in politics?
I don't think that coming to Washington to work is what prepares you for doing this job well. When my children were growing up, I did a lot of campaigning for other candidates, going door-to-door; then I served on the school board and was active in the school system. I think that from those activities, I learned an awful lot about community needs. I believe that the real innovative, exciting political activity in the next decade is going to be on the local level—and women are going to play a very important role there. And that will translate on to Washington.

Barbara Gardner Proctor, *chief executive officer, founder, president, and creative director of Proctor & Gardner Advertising, Inc.*

Does work come first for you?
I can't imagine a day when I wouldn't want to work. When I wake up, I consider simultaneously my son, my job, and my organizations. I don't compartmentalize my life. I've always brought my son to work with me, starting when he was eight years old. Now, he's twenty-two and is the broadcast producer for the company. He is a part of my work, and my work is a part of him.

When do you get up, go to sleep?
I have no set times. I just sleep when I get sleepy. I have the luxury of having a computer at home that's hooked up to my computer in the office. So, I may go to bed around 10:00 P.M., then get up at 1:00 A.M. and work until 4:00 A.M. I don't waste time lying in bed if I'm not tired.

I've added computers at home and in the office. I have a phone in my car which allows me to hook up a work slate to these computers. Computers have saved me; they've allowed me to do six times more work with half the effort.

Where does friendship fit in?
I have some very good friends. They are not people I see a lot, and that's one of the criteria. Because of the nature of my life style, my friends have to be very special people who don't need a lot of hand-holding or coddling. If I need them, they are there; if they need me, I'm here.

Linda Ellerbee, *anchor of "Summer Sunday, U.S.A.," formerly anchorwoman for NBC News "Overnight."*

Are women working harder than men?
Oh, no. I don't think that drive is peculiar to one sex or another. There are a lot of ambitious people in television.

What do you enjoy most about your life and your success?
The big payoff has been that success enables me to raise my two children without anyone's financial support. It gave me that independence. The necessity that goes along with raising two children, the obligations willingly assumed, kept me going to work, I think. I'm not a particularly ambitious person; I think that my children have been my ambition in a sense. So the work benefited because I have kids, and I got to keep the kids because I had work.

Is there anything missing from your life?
There were too many times I wasn't home. I never was the Paris correspondent, and I have not been happily married for fifty years. I worry that those of us who are successful are not honest enough about the trade-offs we make. We are leading younger women to think that this balance can be achieved and complete sanity be kept, and if that's the truth it's for stronger women than I.

At age forty, I'm suddenly beginning to understand that in ten years my children will be out of school, doing whatever it is that they will do. A certain amount of financial obligation will have been discharged. At age fifty I can start something new—I can go live on a beach and work in a card shop. I can try to direct movies if that's what I want to do. I can take chances then.

Maria Cooper Janis, *painter; married to pianist Byron Janis*.

How do you keep control of your time?
The kind of life we lead demands a lot of public visibility and a lot of work that isn't seen. We're traveling about nine months a year. To a lot of people, I seem to move very fast. If it comes down to doing three things at once sometimes, I will do it, in order to have two or three quiet hours. But the important thing is I do have a priority list, and number one on that list for the past eighteen years is my life as Byron's wife. That is of tremendous importance to me.

I do work when we're on the road; I have one suitcase for all my painting stuff. I use acrylic paint because it dries quickly, and I use unstretched canvas. The larger canvases stay at home.

What gives you energy?
I was born with good energy—getting up in the morning makes me feel very good. On a day that's less good, I usually do my own mixture of yoga and Jane Fonda, and I walk a lot, swim.

About four years ago, Byron and I both started following the Pritikin regimen. Actually, it's modified, but it did involve quite a change, more for him, because he used to eat a steak before a concert for protein. Now our nutritional understanding has moved away from that and towards carbohydrates. I have a lot more energy now.

What is "play" for you?
I guess play is doing something different from your ordinary routine. I was reading somewhere about re-energizing yourself, that it doesn't matter if you switch from one work to another, you get more energy simply because of the change of focus and concentration.

Pamela McCorduck, *expert on computers and artificial intelligence; author of "Machines Who Think" (W. H. Freeman) and coauthor of "The Fifth Generation" (Addison-Wesley).*

Is your work world a man's world?
Yes, it probably is. I think that what you see in artificial intelligence and computing in general is a hangover from history. It was believed in the early days that you had to be mathematical to understand computing. And that's not true. Anyway, women simply weren't going into the mathematical sciences in the early days. So the top layer of pioneers in computing were mainly, but not entirely, men. If you look now, the sex ratio in classes is pretty much fifty-fifty.

How do you unwind?
Oh, exercise. I crawl away from my computer terminal and go over to my video recorder and put on Jane Fonda.

Do you have enough time with your husband?
We spend dinner just debriefing each other on our day. Since our fields are similar—he's chairman of the computer science department at Columbia University—we know a lot of people in common, which makes it more interesting.

Do you take vacations?
Sure—we've gone to Africa on safari, and to Vienna and saturated ourselves with opera for eight days. We'll be hiking in the West at the end of this summer. And if I've just finished a book, boy, there's nothing like flopping on the beach.

Do you have children?
My husband has children from his first marriage. I didn't have children by choice. I admire women who can have children in this society and still carry on a career. I know I am not one of them; I knew it early enough to make the choice.

Do you ever do nothing?
Daily. I stare off in space. I've got to.

Alice Waters, *owner of Chez Panisse restaurant and Café Fanny, both in Berkeley, California; author of two cookbooks.*

What's a balanced day for you?
All of my days feel out of balance. I have an ideal: at one point in the day, I'd like to sit down with my friends and my family and really assess things. I don't seem to have time for that every

day. I insist that the people who work for me, the cooks, take the time to have tea together before the dinner service.

Does work come first for you?
Yes, unfortunately for everyone involved. My eight-month-old baby is another priority. But I'm addicted to work, I need it.

How do you get away from it all?
I don't do it often. Usually, I take working trips that seem like vacations for me. My one get-away-from-it-all vacation is an annual visit to a Zen center retreat, a monastery with a guest season. It has no phones, just its own slow rhythm. Three days there is a dramatic break for me.

Do you feel any discrepancy between success and femininity?
Yes, in a funny sense. When I was standing at the stove, I felt earthy and womanly. Now, I'm making big administrative decisions, hiring and firing, and that's not particularly feminine.

Amanda Mortimer Burden, *vice president, planning and design, Battery Park City Authority.*

Is your work world a man's world?
When I first started working in this field, about eight years ago, I used to notice that I was the only woman in the room. Now I don't notice it so much, but I still am.

Who is your competition?
That's not the way it works. This is a very, very small organization and there is no competition within it. We have one goal, to develop the most extraordinary level of architecture, to get the parks built.

But there is a sense of competitiveness—how would I put this tactfully—if you're attractive, and perceived to have another life . . . If I happen to go out to a gala, I'm photographed; and it's presumed that I go out to a gala every single night. That creates a certain kind of jealousy: it's assumed that you can't be an intelligent professional woman and also have this other life. So you have to go out of your way to work twice as hard, and to spend twice as much time with other people asking for their advice, and taking them very seriously. And you get a lot out of it.

What's a balanced day for you?
Work takes up most of my day, but that's not my first priority. My priorities are my children, then work, then athletics—that's very important to my mental health. In the middle of the workday, I always take off half an hour to play squash or take a strenuous aerobics class.

And I'm a terrible housekeeper. I've had to unprioritize that. There are other women who are much more meticulously organized. But if I were so organized, I think that I would feel sort of joyless and mechanistic—it's not my nature.

Cathleen Black, *publisher of "U.S.A. Today"; formerly publisher of "New York" magazine.*

Is your work world a man's world?
I haven't used that expression in years, and I haven't really heard anybody else use that expression. Certainly there are a lot of corporations that are still run by men at the top but I think the vocabulary has really changed.

What's a balanced day?
There aren't a lot of them right now. I think people at the top have made the choice that for the better part of the work week you really work, and there's very little relaxation.

You commute between Washington DC and New York City, don't you?
I have two offices and two homes. I spend my weekends plus one business day in Washington and the rest of the work week in New York or in other major cities. My husband [Thomas Harvey, general counsel and Congressional liaison for United States Information Agency] lives in Washington.

Do you think children could fit into your life?
That will be hard.

Jennifer Beals, *twenty-year-old star of the movie "Flashdance"; student.*

Do you have any specific goals, something that you absolutely want to do?
I would love to do films that I could be proud of. I'd love to have kids. I want to be the perfect mother and the perfect wife and I want to work. . . . If God said to me, "You could have this incredible career or you could have kids and have a mediocre career," I'd rather have kids.

Frances Moore Lappé, *author of best seller "Diet for a Small Planet," lecturer, co-founder of the Institute for Food and Development Policy.*

How do you like to present yourself?
A lot of people think Frances Moore Lappé is an eighty-year-old health nut who wears sensible shoes, and I love shocking people by walking out to give a lecture wearing high heels, a little bit of makeup, looking feminine but still being intelligent and very purposeful. It makes them sit up and listen to what I have to say.

How much time do you give to work?
It varies. The Institute recently moved, and I now have a word-processor and do a good deal of my work at home. Half the month my two children live with me, while the other half they live with their father. When they're here, I don't work effectively more than six or seven hours a day, because I love being with them when they come home from school. When I don't have my kids with me, I generally just work all day because I love what I'm doing.

How much help do you have?
When Joseph Collins and I first started the Institute, it was basically the two of us; we have a staff of twenty now. It's been fantastic. I think that the idea of growth through yielding power is an essential concept, because if you cling to every bit of control, you accrue all these layers that eventually stifle your growth and everyone else's you work with.

What have you changed to save time?
I think I've learned to give myself time. Now that I've turned forty, I'm starting new work but I don't feel it has to be something as dramatically successful as *Diet for a Small Planet* or as substantial as the Institute. In my forties, I feel that I should be deepening myself, putting down the roots of learning and wisdom, rather than leaping on to the next victory. Because I look around the world and the really influential people tend to be in their fifties and sixties. And I plan on being around for a long time.

Esther Margolis, *founder, president, and publisher of Newmark Press (begun in 1980).*

Is your work world a man's world?
Being a chief executive in book publishing is still very rare for a woman; there are other women who have been named publishers by their companies, but they are not presidents or owners. And while we have all heard about the increasing numbers of female entrepreneurs, I still find you are looked at strangely when you're a woman and say you're interested in making money.

Are women working harder than men?
I don't think women today need to work harder—in fact I don't think they could! But I do think women are learning to choose goals, rather than simply letting things happen.

Does work come first for you?
I would like to believe that my health comes first, my family second, and my work third, but I'm not sure that I keep those priorities in order.

What gives you energy?
Definitely exercise. I first went to The Golden Door in 1970, and I can honestly say it changed my life. I work out regularly, and I find that what works best is variety.

What have you changed to save time?
For one thing, I find that I don't go to lunches much anymore; and I'm much more organized. I found the more I can organize and order my environment the more comfortable I will be, and the more I'll get done. I've also found that I'm the one who has to order my life.

Another change is that I've learned to give myself permission to take time out, to refocus, reexamine my life. I don't know why, but I think women are better at this type of refocusing than men are, which may have something to do with the greater variety of roles women play.

Do you have enough time with your husband?
My husband [a clinical psychologist] also works very long hours, so we *never* get enough time to ourselves. But we're both working towards building security for our future, "buying" time for ourselves, to "spend" together, with the money we earn. Believe me, if we both thought we'd still be working these same long hours all the time ten years from now, we'd be incredibly depressed!

Ponchitta Pierce, *host and co-producer, "Today in New York"; serves on several committees and boards including the Board of Directors, National Coalition of 100 Black Women.*

How do you balance work and play?
I think I get balance automatically—after a while, my mind will just go blank. Work and play often overlap. I may read a book on Saturday that I want to read but that we're also using for the show. Then, maybe I'll go to brunch with a friend. I think when you're single, work can become like a sponge that never fills up but constantly absorbs. You have to stop and do simple things that are not geared toward work.

I've also discovered it's marvelous to do things to help others. I'm not married and I don't have children, and I think the time that another woman would spend at home being a wife, being with children, I would spend being involved with others.

What advice would you give to a woman starting out in television?
Don't take no for an answer. Try not to be afraid to fail. Know that you can be turned down because of other people's problems, and not yours. You can be turned down because management doesn't want any more women or you can be turned down because they have just hired the most fantastic person. That is quite different from being turned down because you're not good, and you need to know that. You also need to know you don't go in expecting to get hired because you *are* a woman and because that's what they're obligated to do.

—Research by MARION A. ASNES, LAURA FLYNN McCARTHY, SHARI MILLER, and LINDA WELLS

FASHION INFORMATION

Page 40: Cotton tunics, each $48. Macy's Herald Square and Deerbrook TX. **95:** Photo *above:* Glasses, Ray-Ban by Bausch & Lomb. For stores, see page 310. Polo/Ralph Lauren Scarfs. Lord & Taylor; Marshall Field's. Earrings, Barry Kieselstein-Cord. Henri Bendel. *Clockwise, top right:* Charivari, NYC; Arresta, Dallas. *Center:* Laytons, NYC; Baylor Center Optical, Dallas; Eye Site, Houston. *Bottom right:* Henri Bendel; Fred Segal, Los Angeles. *Far left:* H.L. Purdy, NYC; Optica, Chicago and Beverly Hills; Au Courant Opticians, Palm Beach and Bal Harbour. **193:** Pin at Fortunoff, NYC; Westbury NY; Wayne and Paramus NJ. **290:** Geoffrey Beene coat. Stores see page 348. Scarf, see information page 346. Bracelets, Arpad Neessories. Fogal Legwear of Switzerland, NYC. Shoes, Geoffrey Beene. **296:** *Photo center:* Oliviere Oliviere Soho New York cotton shirt, $24. Patricia Field, NYC. Demob cotton denim pants, $68. Patricia Field, NYC. Bracelets, Karl Lagerfeld by Ugo Correani. *Photo below right:* Earrings, Nancy Ochoa for Patricia Field, NYC. *Photo below left:* Hat, Fred Bare for Patricia Field, NYC. **304:** All accessories, Barry Kieselstein-Cord. Henri Bendel. **307:** Emanuel Ungaro suit. For stores, see page 311. Pin, Laurence de Vries. Artwear, NYC. **310:** Turnout at Saks Fifth Avenue, Dept. 310. Also at Polo/Ralph Lauren Denver CO. Glasses, Ray-Ban by Bausch & Lomb. 10/10 Optics, NYC. Earrings, Barry Kieselstein-Cord. Henri Bendel. Gloves, Grandoe. Saks Fifth Avenue. Briefcase, Bob Lee for Hunting World, NYC. **311:** Turnout also at Barton Slighs, Jacksonville FL; Femina, Scottsdale AZ and La Jolla CA. Cowl, with outfit. Pin and necklace, Laurence de Vries. Artwear, NYC. Bag, La Gioconda. Man's outfit, Giorgio Armani. Helmet by Simpson. **312:** Turnout Mid-August. Pullover at Jacobson's, Dept. 60. Jewelry, Chanel. Earrings at Swansons on the Plaza. Pin on necklace at Neiman-Marcus. Grandoe gloves. Perry Ellis for Trimfit stockings. Shoes, Chanel. Delman at Bergdorf Goodman. **313:** Chanel dress, $740. All accessories by Chanel. Earrings at Nan Duskin. Necklace at Bloomingdale's Cul-de-Sac. Bag at Bergdorf Goodman. Chanel gloves. Perry Ellis for Trimfit stockings. Bloomingdale's. Shoes, Chanel. Nan Duskin. **316:** Suit also at Ruth Shaw, Baltimore MD; Pino's, Seattle. Coat also at Sakowitz, Dept. 56. Vuarnet-France sunglasses. **317:** Turnout, late August. Silk/cotton velvet jacket. Earrings and necklace, Barry Kieselstein-Cord. Both at Henri Bendel. Bag, La Bagagerie, NYC. Gloves, LaCrasia. Belt, Perry Ellis. **318:** Outfit also at Amen Wardy, Newport Beach CA. Hat, Patricia Underwood. Bergdorf Goodman; Capriccio, Scottsdale AZ and La Jolla CA. Earrings, Barry Kieselstein-Cord. Henri Bendel. Belt, Isaac Manevitz for Ben-Amun. Soho Zoo, NYC; Knit-Wit, Philadelphia. Bag, La Bagagerie, NYC. Panty stockings, Stilnovo for Flash Legs. Henri Bendel. Shoes, Paul Mayer. Shoes Plus, Paramus NJ; Del Monaco Shoes, Las Vegas NV. **319:** Outfit also at Burdines, Mayfair and Dadeland FL; Swansons on the Plaza; The Denver, Denver CO. Top only at Frost Bros. Earrings, Yves Saint Laurent. Brooch, Blythe & Blythe. Saks Fifth Avenue; Hattie; Nordstrom, Seattle. Calvin Klein Scarves. Belt, Barry Kieselstein-Cord. Bergdorf Goodman; Ultimo, Chicago; Neiman-Marcus. Bag, Longchamp-Cassegrain. Brigitte Cassegrain, NYC; Chicago Trunk and Leatherworks, Chicago. Panty stockings, Perry Ellis for Trimfit. Bloomingdale's. **320:** Perry Ellis wool coat, $660. September at Henri Bendel; Montaldo's; Stix, Baer & Fuller, St. Louis MO. **322:** Corum watch also at Neiman-Marcus, Chicago. **323:** Movado watch also at Mayor's Jewelers, Florida; Trabert & Hoeffer Jewels, Chicago. Baume & Mercier watch also at Corrigan's, Dallas; Jessop's Jewelers, San Diego CA. Porsche watch also at Karten's Jewelers, Boston; Henry Kay Jewelers, Chicago; Richard D. Eiseman Jewels at Frost Bros., Dallas and Corpus Christi TX; John W. Jeweller, Houston; Sidney Mobell Fine Jewelry, San Francisco. **324-325:** Silk chiffon top, $1460. October at Saks Fifth Avenue. **327:** Earrings at Bergdorf Goodman; Bullocks Wilshire. **336-337:** Wool melton jacket and scarf, Emanuel Ungaro. Jacket, $1095. Both, Sept. at Emanuel Ungaro Boutique, NYC. Pin at Bonwit Teller. Hat at Bergdorf Goodman; Lou Lattimore, Dallas. **339:** Shirt at Neiman-Marcus. Skirt also at Capriccio, Scottsdale AZ and La Jolla CA. Accessories, Giorgio Armani. **340:** "Still Life," Mondadori Press; building photo from "Il razionalismo e l'architettura in Italia durante il fascismo," Electa, 1976; "Place du Tertre," © S.P.A.D.E.M., Paris/V.A.G.A., New York, 1984. **341:** Jacket at I. Magnin, Dept. 267. Pants also at Lily Simon, Canada. Man's clothes: Jacket, $750; pants, $250. Turnout at Giorgio Armani Boutique, NYC; Ultimo, Chicago. Jacket only at Wilkes Bashford, San Francisco. **342:** Belt, Giorgio Armani. **343:** Jacket and shirt at I. Magnin, Dept. 267. Pants not available. Photos, *top to bottom:* by Ruth Harriet Louise, Kobal Collection; Mondadori Press; by Cecil Beaton, courtesy of Sotheby's, London; Mondadori Press; Mondadori Press; by Clarence Sinclair Bull, Kobal Collection. **345.** Man's clothes: Wool tuxedo, $1125; cotton shirt, $250. Giorgio Armani Boutique, NYC; Ultimo, Chicago; Wilkes Bashford, San Francisco. **346:** Scarf, Geoffrey Beene. Lord & Taylor; John Wanamaker; Frost Bros. Bracelet, Pellini Bijoux. Bergdorf Goodman. **347:** Outfit also at Higbee's, Cleveland OH; Stanley Korshak, Chicago; D.H. Holmes, New Orleans LA. To order at Liberty House of Hawaii. Hat, Patricia Underwood. Earrings, Aram and Elsa. Artwear, NYC; Body Sculpture, Boston. Bracelet, Ross Madole. Chantilly Place, Riverside CA; Chocolate for Breakfast, Honolulu HI. Gloves, Isabelle Canovas. Panty stockings, Hue. Shoes, Maud Frizon, NYC and Bal Harbour. **348:** Outfit also at Sara Fredericks at Bonwit Teller, Boston. Dress only at Montaldo's. Scarf, see information, page 346. Stockings, Stilnovo for Flash Legs. Late Sept. at Neiman-Marcus. Shoes, Pancaldi. **349:** Crêpe backed satin waistcoat. Outfit at I. Magnin, Dept. 36. Hat, Madcaps. Ann Taylor; Frills, Minneapolis MN; Swansons on the Plaza; Nordstrom, Seattle. Echo Scarfs. Ann Taylor. Pin, Laurence de Vries. Artwear, NYC. **350:** Dress at Neiman-Marcus, Dept. 59. Also at Creed's, Toronto. Muffler, September at Emanuel Ungaro Boutiques, NYC; Palm Beach and Bal Harbour; Houston; Rich's; Creed's, Toronto. Bracelet, Robert Lee Morris. For stores, see page 383. Gloves, Aldo and Ivo Portolano. Saks Fifth Avenue. Panty stockings, Perry Ellis for Trimfit. Bloomingdale's. **351:** Oscar de la Renta wool jacket. $1050. For stores, see page 351. Outfit also at Eleanor Keeshan, Los Angeles. Glasses, Fiorucci/Metalflex. Robert Marc Opticians, NYC; Lookinglass, Baltimore MD; Scheer Optics, San Rafael CA. Earrings, Ellen Designs, Bonwit Teller. Panty stockings, Stilnovo for Flash Legs. Bonwit Teller. Shoes, Maud Frizon, NYC and Bal Harbour. **352-353:** Hair, Garren for Garren, NYC; makeup, Francois Nars. **355:** Photo *above:* Hair by Hamid; makeup, Mark Hayles. *Left:* Hair by Maurice Azoulay, Paris; makeup by Colin Booker. **374:** Turnout at Saks Fifth Avenue, Dept. 105; I. Magnin, Dept. 267. Earrings, Blythe & Blythe. Macy's, Herald Square. Glasses, Laura Biagiotti for Private Eyes. Macy's, NY; Bullock's; Macy's, San Francisco. Pins and chain at waist, Blythe & Blythe. Henri Bendel. Bracelet, Marla Buck. Anne Klein for Camp Hosiery. Shoes, Manolo Blahnik, NYC. **375:** Cotton jacket. Earrings, Marla Buck. Necklace, Jay Feinberg. Bloomingdale's; Saks-Jandel and Saks at The Watergate, Washington DC; Balliet's. Cross necklace, Blythe & Blythe. Saks Fifth Avenue; Robinson's, Beverly Hills CA. Cummerbund, Crolla. Henri Bendel. Bracelet, Dina Tevas. Bergdorf Goodman; Neiman-Marcus; Robinson's, Newport Beach and Beverly Hills CA. **376:** Gloves at Henri Bendel; Alan Bilzerian, Boston. Boots at Henri Bendel. **377:** Coat at Filene's, Dept. 386. Turnout also at Jones, Beverly Hills. Shawl, Betty Jackson. Barneys; Jones, Beverly Hills. Pin, Gaetano Fazio. Ibiza, NYC. Hat, Betty Jackson. Late September at Barneys. Gloves, Kansai for Grandoe. Betty Jackson shoes. **378:** *Large photo:* Sweater also at Wilkes Bashford, San Francisco. Hat, Jean Muir. Henri Bendel. Pin at neck and cross pendant, Monty Don. Both at Bergdorf Goodman; Neiman-Marcus. Echo Scarfs at Altman's; Nordstrom, Seattle. Hot Sox. *Inset left:* Hat and stockings, Body Map. Charivari, NYC. *Right:* Body Map cotton/Lycra dress, $100. Hat and stockings, Body Map. All at Joseph Tricot, NYC; Fred Segal, Los Angeles. **379:** Hat, Jay Lord Hatters. Charivari, NYC. Earrings and pin at neck, Monty Don. Both at Bergdorf Goodman. Scarf, Timney and Fowler. Charivari, NYC. Chain, Robert Lee Morris at Artwear, NYC. Belt, Barry Kieselstein-Cord. Henri Bendel; Neiman-Marcus. **380:** Bracelet at Barneys; Hirshleifer's, Forest Hills and Manhasset NY; Jere Scott at Stanley Korshak, Chicago; Neiman-Marcus; Frost Bros.; Amen Wardy, Newport Beach CA. Ring at Henri Bendel. Ralph Lauren robe, $798; handkerchief linen shirt, $230. Bergdorf Goodman. Polo/Ralph Lauren Scarfs. Lord & Taylor. **381:** Cuffs and bracelets at Saks Fifth Avenue, NYC; M&J Savitt Salon at Stanley Korshak, Chicago; Neiman-Marcus. Pins at Artwear, NYC. **382:** Barry Keiselstein-Cord at Bergdorf Goodman; Ultimo, Chicago; Neiman-Marcus; Maxfield, Los Angeles. Robin Kahn at Altman's. Chanel at Amen Wardy, Newport Beach CA. To order at Bloomingdale's Cul-de-Sac. **383:** Robert Lee Morris at Artwear, NYC; Body Sculpture, Boston; Celebrity on Paces, Altanta; Weinstein's, New Orleans. Jay Feinberg at Bergdorf Goodman; Ruth Shaw, Baltimore; Neiman-Marcus; I. Magnin. Jacket and shirt, Neil Leonard. Echo Scarfs. Bonwit Teller. **386:** Turnout available at Saks Fifth Avenue, Dept. 69; Neiman-Marcus, Dept. 10. Also at Bamberger's, Paramus NJ. **387:** Nylon/polyester/spandex bra. Nylon/cotton bikini. Also at Very Special Lady, Abilene TX. **388:** Ronsard nylon/polyester bra. Nylon/cotton bikini. Maidenform polyester bra. **389:** Top, nylon. Body, nylon/spandex. Turnout also at Diamond's, Park Central, Phoenix AZ; Nordstrom, Southern California. **390:** Pendleton wool melton jacket. Turnout at The Meeting Place, Geneva IL; Andy Anderson Sporting Goods, Oklahoma City OK; Howes Woolens, Colorado Springs CO; The Harris Shop for Pendleton, San Antonio TX. Coat at Frederick & Nelson; Macy's, San Francisco. Pants at Madams-Adams Shop for Women, New Providence NJ; The Fairfield Store, Fairfield CT. Perry Ellis Portfolio turnout at Bonwit Teller, NYC; Bamberger's, Paramus NJ; Filene's, Dept. 328; Woodward & Lothrop; Davison's, Atlanta; Dayton's, Dept. 301; Hudson's, Dept. 329. Polo/Ralph Lauren Scarfs. Shoes, Susan Bennis Warren Edwards, NYC. **391:** Danny Noble cotton blouse, $70. Wool/nylon pants. Turnout available at Saks Fifth Avenue, Dept. 769; Charles Stevens, Chicago; The Gazebo, Dallas. Jacket and pants at Jordan Marsh, Boston; Dayton's, Dept. 402; Sakowitz, Dept. 75. Pin, Jay Feinberg. Polo/Ralph Lauren Scarfs. Lord & Taylor; Marshall Field's. Socks, Anne Klein for Camp Hosiery. Shoes, Manolo Blahnik, NYC. Guy Laroche turnout at Guy Laroche Boutiques, NYC; Boston; Washington DC; Chicago; Houston; Dallas; San Diego. **392:** *Left:* Coat available at all Jaeger International Shops. Echo Scarfs. Henri Bendel; Meier & Frank, Portland OR. Shoes, Susan Bennis Warren Edwards, NYC. *Right:* Wool/polyester sweater and skirt. Late August at Saks Fifth Avenue, Dept. 312; Lillie Rubin-South & West; I. Magnin, Dept. 25. **393:** *Left:* Worsted lambswool cardigan and jacket; worsted wool pants. Late August at Margo Moore, Darien CT and Camden ME; The Country Store, Virginia Beach VA; Buena Vista Shop, Winston Salem NC; Jacobson's, Dept. 5; Frances Pepper, Jackson MS; Arlington Gown Shop, Hot Springs AR. Hat, Jay Lord Hatters. Charivari, NYC. Pin, La Vie Parisienne. Belt, Polo/Ralph Lauren leathergoods. Shoes, Manolo Blahnik. Barneys; I. Magnin. *Right:* Coat available October at Saks Fifth Avenue, NYC, Dept. 50; I. Magnin, Dept. 211. **394:** Fabric available at Kenneth Berman, NYC. Gloves, Bottega Veneta, NYC. Earrings, Isaac Manevitz for Ben-Amun. Echo Scarf in pocket. Nordstrom, Seattle. Polo/Ralph Lauren Scarf around neck. Bracelets, Cathy and Marsha for Catherine Stein. *Right:* Bloomingdale's; The Broadway Los Angeles. *Left:* Macy's, Herald Square. **395:** Jacket fabric available at G. Street Fabrics, Rockville MD; G. Fishman's Sons, Chicago; Home Silk Shop, Los Angeles. Pant fabric available at Chaikowitz, NYC. Matsuda cashmere sweater, $420. Charivari Workshop, NYC. Belt, Barry Kieselstein-Cord, at Henri Bendel; Neiman-Marcus.

ALL PRICES APPROXIMATE

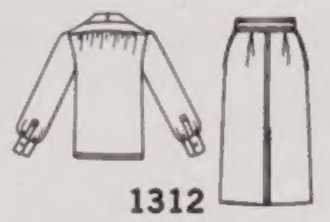
DESIGN INFORMATION

Pages 242, 248: Period wallpaper from Secondhand Rose, NYC. **306:** *Top:* Black lacquered desk; lacquered wood, chrome and black mohair chairs; canvas shade, bronze and marble base lamp; all French Art Deco c. 1930. *Bottom:* **1.** Real and faux-birch desk by Michele Doner. **2.** Turquoise seated chair, one of a pair of "Boy and Girl" chairs by Mitch Ryerson. **3.** "Forest Thrown Twig" chair by Daniel Mack. **4.** On the floor, "Cutout" wood urn by Alexander Polokov. **5.** Floor lamp by R.M. Fischer. **6.** On the wall, serving trays painted by contemporary artists. **7.** Many-legged steel table, "The Signal" by Howard Meister. **334,335:** Eighteenth-century English pewter tray; bronze cone and sphere; English early nineteenth-century sector; at Bob Pryor Antiques, NYC. Blue-and-white striped linen napkin at Ludwig Beck of Munich, NYC. Nineteenth-century blue-and-white transfer tureen, Home Furnishings Dept., Bergdorf Goodman, NYC. "Paperbag" juice glass and carafe; Kuramata salt and pepper casters; Braun calculator; Danish telephone; at Sointu, NYC. Danish glass bowl c. 1860 (with pasta) at Evergreen Antiques, NYC. Viking-blue glass plate; clear glass heat-resistant (with sauce) dish; at D.F. Sanders & Co., NYC. 1928 blue Parker fountain pen; English ivory cup c. 1890; at Vito Giallo Antiques, NYC. Flatware designed by Josef Hoffmann, 1904, executed by the Weiner Werkstätte, Vienna. Courtesy, Galerie Metropol, NYC. **347:** "Prometheus chair" designed by Jack Millard. Available through Dennis Miller Associates, NYC. **348:** Chair, see information page 347. **349:** "Fiora" chair designed by Crassevig. Available at Fabrications, NYC. **350:** Chair designed by Robert Venturi available at Knoll International.

VOGUE PATTERNS

Back views, yardages, details of pages 394-395

Suit: Vogue Paris Original Yves Saint Laurent Pattern #1312. Sizes 8-16. Size 10: 2¾ yards of 60" fabric. $10. Canada, $12.10 **Jacket:** Vogue Paris Original Claude Montana Pattern #2853, View A. Sizes 8-16. Size 10: 2 yards of 56"-58" fabric. $9.50. Canada, $11.50. **Tip:** For an "oversized" look, buy pattern one size larger. **Trousers:** Vogue Pattern #1199, View B. Sizes 6-16. Size 10: 1⅝ yards of 57" fabric. $5. Canada, $6.10.



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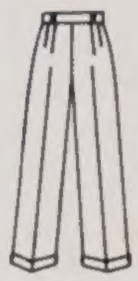

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